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Please send all cover art and other "fun" submissions
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To the staff at HorrorHound Magazine, I want to sincerely
thank each and everyone of you from the bottom of my
heart. I am extremely grateful for being selected in your
Fantasm: Collector's Spotlight (issue #33). It is an honor
to have a whole page dedicated to my vision that I have
been working extremely hard on for the past few years,
and finally getting the recognition that I long sought after.
It is very humbling to know that this is the only magazine
in syndication year to date that dedicates fan apprecia-
tion within its magnificent vibrant heavy-duty pages that
are clearly second to none! I will do my part as indicated
on page #58 to bring to life my creative passion on the
30th anniversary for both classics (Thing-Fest and
Creepshow-Expo) to give back to the fans that gave both
these horror classics the magnetic pull that has captured
audiences 30 years in the making! Clearly put, it has
stood the test of time and has proven itself to be consid-
ered by most a masterpiece of cinema movie magic.

Sincerely, Joe Hart

What's up HorrorHound? I've been a horror fan since I
first saw *Child's Play* back in 1988. Let me tell you, I was
3 years old and it scared the shit out of me. Anyway, let
me get to the point. I've loved your magazine since I
picked up issue #2 with the sweet *Re-Animator* retro-
spective (sorry, I missed issue #1). You guys do such a
great fucking job digging up all the info a HorrorHound
needs, it almost makes me want to quit reading other
magazines. Anyways, keep up the great work.

P.S. are you thinking of doing *A Nightmare on Elm*
Street film series retrospective?
Josh Brower (Elko, Nevada)

Thanks for the kind words, Josh. *A Nightmare on Elm*
Street retrospective is definitely in the cards sometime
in the future. Just not in the immediate future. Stay tuned
and we will eventually get to Freddy! ~ HH

Hello! I saw in issue #33 that
you were taking submissions
for horror tattoos. Here is a
photo of my Friday the 13th tat-
too on the top of my foot. It was
hard to get a photo without a
glare and at the right angle but
hopefully one of these will be
good enough to print. (Tattoo by
Aaron at Sacred Skin, Des
Moines, Iowa.)

Jills Finch (Des Moines, Iowa)

Issue #33 was amazing! I couldn't put it down. As soon
as I finished reading the retrospective on *The Lost Boys*,
I had to watch the film. Thanks for always providing me
with the newest and best information on the horror indus-
try! Thanks!

Margaret Huston



Dear HorrorHound, the statement made on page 25 of
issue #33 about HorrorHound only covering movie-related
horror comics troubled me because you are really
doing a disservice to your fans by only talking about
licensed comics, which are usually terrible, while ignoring
all of the new original horror in comics. I even thought
that your issue dedicated to horror comics was lacking on
coverage of new horror. After last year's dismal release
of horror remakes in the theaters, comics seem to be the
one place that horror can truly be original and fresh. So I
will volunteer my services to offer your readers some of
the best in four-color gore. First, is *Witch Doctor*, which
can be described as *House, M.D.* If each episode was
written by H.P. Lovecraft. Next, your readers should
check out *Severed*, a slow-burner of southern gothic
goodness. These are just two examples of some of the
best horror comics out there, but let's not forget about
Creepy and *Word on the Street* is *Ente* will be resurrected
very soon. Hope your fans seek these out and in the
future please try to cover more original horror comics.

Jon Simmons (Gallipolis, Ohio)

Dear HorrorHound, my name is Jeanette Miles and I write
horror poetry. I have written to you in hopes of having
one of my poems published. Included below is a piece I
call "The Horror of Our Love." Thank you,

If time is what we need
Then time is what I have
Because without you, I am missing one whole half
Like a butcher without his cleaver
Or Freddy without his glove
Cruddy without his woodco
Is Me without Your love
Jason losing his machete
Michael misplacing his knife
Ghostface without his cell phone

Is you not in my life

So Ketcham and Kille
All the demons that live inside
Because the Doctor created Frankenstein
And I was born to be his bride
So bite into my neck
And let us hide away from light
Or we can live amongst the humans
And let full moons create new life
So sink your teeth into me
Like a great white eating dinner
Or glide your hand against my cheek

And curse me till I'm thinner

I opened up your puzzle box and unleashed what was inside
And the Cenobites came after me, and oh it was a ride
But at the end of this story, the Hero kills the Villain
And so begins our life, my new favorite kind of thriller

Dear HorrorHound, My name is David Shumate and I'm
36. I picked up my first issue of HorrorHound (the
Phantasm retro) and have been hooked ever since! I've

IN MEMORY OF BILL HINZMAN



even made it to a *HorrorHound* convention and picked up as many backissues as I could. I do wish you would do more book reviews, as that is my main source of entertainment these days. I decided to draw and paint something for the staff of the magazine as a thanks for all the hard work that goes into your magazine. I hope you dig it. Thanks, and keep up the good work.

David Shumaker (AKA Shumaker)

Good job on issue #133. I chose it over all the other horror film magazines on the shelf this month because it is dedicated to vampires. Loved the "100 Vampire Movies To Tell Your Friends About" list. I was glad to see that you mentioned *Razor Blade Smile* (at least at the bottom of the page).

The Robert Quarry article was nice as well. Reading it made me dig out both *Count Yorga* films to revisit this week. Thanks and keep up the good work.

Howie Bentley

THIS ISSUE:



Cover: Dark Shadows' Johnny Depp by Ed Napke

Letter from the Editor:

Since the first issue of *HorrorHound* Magazine saw print in the fall of 2005, we have taken great steps to provide the most fun, informative and geek-friendly publication available to horror fans. With every single issue, as Editor-in-Chief, I have been thrilled with the results and proud of our staff who put forth great effort to present insanely detailed articles and retrospectives (page 45's "Hammer on DVD" article is a great example of the level of commitment we have towards this industry).

Last issue, due to a number of factors, the editorial crew who work relentlessly on this magazine stretched ourselves a little too thin (thanks in part to a rushed deadline) and unfortunately, a number of errors saw print.

Generally, we would not take time in print to point out our own screw-ups, but as a proud producer of such fan-friendly and jam-packed entertainment, it seemed appropriate to let our readers know that we do take these concerns to heart. We are reinvesting time and labor to insure that the next 34 issues of *HorrorHound* are even more memorable than the last. This magazine is, after all, dedicated to all the hardcore horror fans who can't seem to get enough content revolving around film, VHS, home video, toys, comic books, etc. Even if every once in a while we don't reach our own standards of quality control, we plan to keep catering to that overall spirit of fandom, creating every little morsel we can into our bottom page facts, sidebars, captions and anywhere else wacky information can be hidden. Hope you continue to enjoy the madness.

— Nathan Hanneman (Editor-in-Chief)

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Fun Fact: Robert Quarry (*Count Yorga*, *Vampire*) has worked with a number of iconic names from cinema throughout his career, including Alfred Hitchcock, Vincent Price, Katharine Hepburn and Paul Newman.



HORRORHOUND

REBUILDING COLLINWOOD: THE RETURN OF DARK SHADOWS

***** by Jessica Dwyer



For decades now, Tim Burton and Johnny Depp have been making iconic horror movements and characters accessible to the masses. Fans of the genre since their youth, the duo have journeyed into the land of Frankenstein and suburban fairy tales with *Edward Scissorhands* (1990). They brought Bela Lugosi back to life for a study of Z-grade science fiction in 1994's *Ed Wood*, garnering Oscar wins for Rick Baker and Martin Landau and making the late director's name as popular as he could have ever dreamed in the process. In 1999, the two collaborators recreated a Hammer-style horror film with *Sleepy Hollow*, followed by the stop-motion ghost story *Corpse Bride* (2005).

In 2007, the duo returned to the horror genre, this time opening a bloody musical vein with *Sweeney Todd: The Demon Barber of Fleet Street*. Burton and Depp's take on the classic Broadway show sampled old-school German Expressionism—pale skinned and hollow eyed, Depp's razor-wielding revenge seeker looked like he'd have been right at home alongside Cesare and Caligari... in fact he could have passed for a vampire. That resemblance (and all the blood being tossed around the set) most likely led to the conversation between the actor and director where they wondered just why they hadn't done a vampire film yet.

As usual, both men's minds were on a very similar wavelength as they joked, "We should do *Dark Shadows*." Both had grown up watching the series, loving the show's strange atmosphere. In fact, Depp so wanted to play the Barnabas Collins character that he had personally purchased the rights to

the franchise years prior to insure he would one day have his chance.

That long-held dream is about to become a reality with Warner Brothers' soon-to-be-released reboot of the Dan Curtis' classic soap opera, one which sees Burton and Depp re-teaming with many of their former cohorts. Danny Elfman returns to score the film, along with Oscar-winning costume designer Colleen Atwood who first worked with the pair on *Edward Scissorhands*. In front of Burton's camera, returnees include seven-times-lucky Helena Bonham Carter, Michelle Pfeiffer (*Batman Returns*' Selena Kyle aka Catwoman), and Hammer icon Christopher Lee (another of the director's growing repertory company). New to the TB crew are Jonny Lee Miller (*Trainspotting*), Chloe Grace Moretz (*Kick-Ass*, *Let Me In*), Eva Green (*Casino Royale*), Bella Heathcote (*In Time*), and Jackie Earle Haley (*Watchmen*, *A Nightmare on Elm Street*). The script is written by a man who also knows a thing or two about vampires—Seth Grahame-Smith, author of *Abraham Lincoln: Vampire Hunter* (the film version of which is being produced by, you guessed it, Burton).

The new *Dark Shadows* focuses (much like 1970's *House of Dark Shadows*) on the story of Barnabas Collins' life, following him from a child into adulthood in the 1700s. Barnabas is a ladies' man and a playboy who winds up spurning the wrong woman in the form of Angelique (Green), a powerful witch who curses him with vampirism for his betrayal.

The story then flashes forward, but not to "present time" as one might think—in an ingenious bit of creativity, the film is set in 1972 (the year after the orig-

Fun Fact: In 1995, Johnny Depp purchased a castle estate in Los Angeles that was rumored to have once been the home of Bela Lugosi (although an unfounded rumor).



inal TV series went off the air). With the help of Willie Loomis (Haley), Barnabas awakens to a very changed world: The once prosperous Collins family is in disarray with their lives crumbling around them, even employing a live-in psychologist in the form of Dr. Julia Hoffman (Carter).

Reeling with shock at being in a modern age and at his family's downfall, Barnabas finds solace in the form of the young governess at Collinwood, Victoria Winters (Heathcote), who strongly resembles the true love of his former life, Josette duPres. But Angelique – also still alive – has vowed that if she can't have him, no woman can ... and hell hath no fury like a witch scorned.

Depp and Burton have taken an approach to the world of *Dark Shadows* that should greatly please fans of the original series, bringing Dan Curtis Productions into the project with longtime Curtis friend/collaborator Jim Pierson on board as a consultant. Cast members of the original series, including Lara Parker, David Selby, Jonathan Frid and Kathryn Leigh Scott, also agreed to appear in cameos. Another notable horror icon of the 70s, Alice Cooper, even plays himself.

As the film's release looms (set for May 2012, right after the blockbuster *The Avengers* hits screens), the studio and filmmakers are in crunch time. As of this writing, there is no finished trailer and Elman's music score is still incomplete. Burton took time out from the editing room to answer questions about his new film and what inspired him about Dan Curtis' original work.

HorrorHound: How do you incorporate the multiple plot lines from a daily soap opera into one single feature film and keep the essence of the original work?

Tim Burton: I've always had the ability to make anything seem kind of cheesy. That was always sort of the unknown difficult thing about this; there was always this weird energy to it. We just tried to keep the spirit of that. A lot of it was the actors – Michelle was one of us, one of those people that watched *Dark Shadows*. So I tried to find people who could get into the spirit of it and try to capture the weird vibe the show had, its somewhat indefinable thing. But for me and people like Johnny and Michelle who knew the show, we just tried to keep true to the spirit of what we loved about it. How that manifests itself, I don't know. We are still working on it.

HH: There has been some talk bandied about that this is being called a Gothic comedy. What does that mean exactly?

TB: I have no idea about that. It's news to me. Anytime I'm making something, I don't know if it's a drama, a comedy, whatever. I find that dangerous: If you say it's a drama and people laugh at it or if you say it's a comedy and it's not funny ... I like to hold my cards closer to my vest, to not really label it anything. I'm uncomfortable with that, because I always start something with the most serious of intentions. So, we'll see. That's why I like certain material – I sometimes find humor in things that aren't funny and vice versa. I prefer to not describe it so clearly in a certain way.

HH: As a fan, what did you want to bring to the film from the original series?

TB: It's a very tricky thing. Its tone was what I liked about it, and it's hard to put into words. What I recall from the show is that it was very serious and that everybody felt very, very earnest – there was no one playing anything for laughs. Everyone was very serious, and this uber-earnestness gave [the show] its strange tone. Every morning in the makeup chair, Michelle was watching episodes of the original *Dark Shadows*, kind of getting into it that way. But a lot of the cast had never seen it and were actually sort of shocked when they did – they were saying, "Wow, that's not very good." That was part of what we all loved about it, the challenge for me was to try to find that indefinable tone.

HH: You said that the tone was part of what made you love the original series. What was it that really grabbed you when you first watched it?

TB: In England it's the same way about *Doctor Who*, the hiding behind the sofa sort of thing. I was part of that generation that ran home from school to watch *Dark Shadows*. In fact, probably part of the reason why I was such a lousy student was because I was watching *Dark Shadows* [instead of doing homework]. It was a combination of things: There was nothing like it on TV, it was on in the afternoon (which was a strange phenomenon), the seriousness of it ... it was a kind of vibe I hadn't seen before. I was quite sad when it went off the air – even though a lot of the plots were getting sort of funny by that point, it was still something that I missed.

HH: As played by Jonathan Frid, Barnabas was one of the first sympathetic vampires with a tortured soul. Can we expect that same sorrowful type of character in Johnny's take on Barnabas?

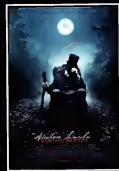
TB: I think one of the reasons that Johnny wanted to do it was that he was a fan as well. In trying to think about a way to do it, you always come back to that: The sensitive, quietly tortured person who is out of place and has centuries of feelings he's dealing with. I think for him that was probably one of the main aspects for wanting to do it. Also, *Dark Shadows* was the first time we saw all of those supernatural elements mixed into one storyline. It was ahead of its time in that way as well. He is definitely the reluctant vampire. I mean, he needs to eat the everyone-else-of-

This Just In:

Movie news from around the world.

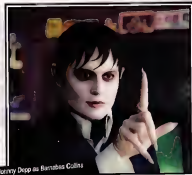
Horror in 2012

The ever-changing release schedule for 2012 seems to be becoming more concrete as a number of exciting projects have been revealed with the intent of finding their way onto cinema screens before year's end. One of the more surprising titles to find its way onto the calendar is *Scary Movie 5*. While it is tentatively penciled in for a April 20th release, very little is known about the project outside of the fact that David Zucker is linked as director with returning stars Anna Faris and Regina Hall on board. The rumor is that the film will spoof the *Final Destination* and *Paranormal Activity* film series. What, no zombies?



Abraham Lincoln: Vampire Hunter is a film adaptation of the Seth Grahame-Smith mash-up novel mixing history with horror. The film stars Benjamin Walker as Honest Abe and also features Mary Elizabeth Winstead, as directed by Timur Bekmambetov (*Night Watch*) and produced by Tim Burton. Look for this one in theaters on June 22nd.

Other films to look for in 2012 (theatrical and Direct to Video) include *Playback* (starring Christian Slater; March 9), *Delention* (Dane Cook; April 6), *The Cabin in the Woods* (Chris Hemsworth; April 13), *The Moth Diaries* (Scott Speedman; April 20), *The Raven* (John Cusack; April 27), *Ridley Scott's Prometheus* (June 8), *Total Recall* (Colin Farrell; Aug 3), *The Apparition* (Tom Felton; Aug 24), *Sinister* (Ethan Hawke; Aug 24), *The Possession* (Jeffrey Dean Morgan; Aug 31), *Resident Evil: Retribution* (Sept 14), *House at the End of the Street* (Jennifer Lawrence; Sept 21), *Hotel Transylvania* (Adam Sandler; Sept 21), *Tim Burton's Frankenweenie* (Oct 5), *The Texas Chainsaw Massacre 3D* (Oct 5), *Paranormal Activity 4* (Oct 18), *Halloween 3D* (Oct 26), *The Twilight Saga: Breaking Dawn 2* (Nov 16) and *World War Z* (Brad Pitt; Dec 21).

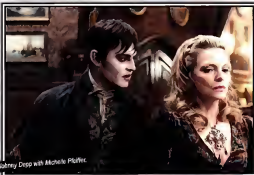


Johnny Depp as Barnabas Collins

Did You Know? *Dark Shadows* marks Michelle Poirier's first collaboration with Tim Burton in nearly 20 years. She last appeared as Catwoman in Burton's *Batman Returns*.



HORRORHOUND



Johnny Depp with Michelle Pfeiffer

occasion. But there's a certain soulfulness that Jonathan had, a certain theatricality. Just the way he spoke, he was a strange sort of weird poet character, out of place and out of time, with this certain sadness and intensity about him. There's a power that the character has, and [in your version] a lot of them are original Barnabas traits and some are things that Johnny brought from himself. But he was always inspired by that gravity and intensity and piercing gaze that Jonathan has.

HH: You and Johnny typically collaborate closely on the look of his characters in your films. Can you tell us about how his look as Barnabas came to be created? He definitely looks like Jonathan Frid but I also see signs of Nosferatu there in the long claws.

TB: We thought of different looks and things. We wound up with a nod to Jonathan Frid's Barnabas, but with the hands it was something else for me. Because of the sensitive nature of the character, I liked the idea of his fingers being long, a bit more tactile. There was something more poetic to me about that.

HH: How much of his portrayal did you have input into?

TB: Well, [Johnny] was the one who brought it to me. I mean, I was into *Dark Shadows* but he's been talking about this for some time. This is something that's been in him a while that he's been interested in exploring. It's always a combination, but he always brings something to the table.

HH: Can you speak to the setting of the film as well as working with the time-travel aspects from the series?

TB: The whole '70s setting—it's the most modern time in the movie, and it's the era of the original show. Also, for me, the '70s were when I was a child—it's the era that I look back on and everything looks sort of strange to me. So, the idea of Barnabas being there in 1972 (which is a future era for him), it was a way to explore those moments where everything feels strange and new and weird all at the same time. It just felt like that was an interesting "modern" era for that character—these characters just seem to live better in that time. As far as revisiting the past, we do a little bit. As the show went on, it used that convention a bit too much. I think I had started doing my homework by then, which means that they had lost me. [Laughs] The show ended soon after that as well.

HH: The original series was as graphic in terms of the horror aspects. How much of the horror and gorier bits can we expect from this new version? What's the version you want to show?

TB: One of the things we are trying to do is rely less on special effects. It's always important to me not to get effects heavy—I want to rely on the characters. Heavy effects may work with other films because that's the vibe of those movies. But for us, we're trying to keep it as human and personal as possible.

That's the goal we are going for. Every effect shouldn't seem like an effect but rather keep it more real. That said, we do have a little bit more sophisticated EFX than the series.

The reason I liked *Dark Shadows* was that it was a weird family story; it just happened to have a strong supernatural quality to it. But it was always a weird family story. That was one of the things that intrigued me about it, kept making me come back. It was sort of a *Grey Gardens*—you had a family that was wealthy but living in their own private sort of universe. I always felt that could be any family. My family wasn't rich, but I knew people that were and they had the ability to create their own private hell or world or whatever you wanted to call it. For anything that was outlandish or supernatural, we tried to base it in these real feelings, even if the people are kind of deluded. Living in your own world can be a universal sort of thing in a certain way.

HH: The original music of Bob Cobert in the series was like a secondary character and a major part of the show. Will that music be used by Danny within the new film's score?

TB: Oh, I agree with you, there is definitely a vibe. We talked a lot about that and I'm sure you'll be hearing a flavor of that. We haven't recorded yet, but I agree that the score was a character, so definitely a part of that in some way, shape or form. I doubt you'll be hearing "Quentin's Theme" though. Sorry about that.

HH: How was it as a fan of the series getting the original cast back together for your version?

TB: They were kind enough to come and bless the set one day which was great; it was a nice moment. These were the people that had created it and it was nice to meet them. You never know what people are going to be like and they were great, way cool. It was a nice sort of blessing to the production.

HH: So, with there being so many storylines left to tell, namely Quentin and the fact that Michelle Pfeiffer said she'd be game for a sequel ... any story ideas or thoughts towards that?

TB: Obviously there are a million storylines they did in the show that we couldn't even touch upon. For me, still working on finishing this one, I can barely see the end of that. It's strange, the biggest thing people keep bringing up is, you know, Camp Barnabas vs. Camp Quentin. It wasn't a really big intellectual choice; it just seemed like, you know, maybe next time. David Selby was nice enough to come on the set for a day, so you get a quick look at him.

HH: How instrumental was having Johnny on board to get this made?

TB: He's been talking about this for a long period of time. He was definitely going for it and pushing for it. Having people like him and Michelle Involved, you know, real fans, and even the people who hadn't seen it before, like Eva or Chloe, got into the spirit and got behind it. To me, that was the best thing about it, having the cast really interested and having a really fun group.

HH: The show had multiple supernatural elements but Barnabas is really the one aspect that the show is known for. Why is this the character everyone thinks of when they think of the show and why is it still going strong?

TB: That just shows you the strange, great alchemy of the thing. It's a strange kind of story that's all over the place, something that can't be explained in an easy way. Vampires in the afternoon ... who would have thought? I think it's just one of those beautiful things that had a weird sort of chemistry that wasn't planned and just somehow clicked. I put it into the category of sometimes when you are thinking intellectually it doesn't necessarily work, but if you go for an instinctual sort of thing, something happens that clicks. Sometimes those things are the most powerful, the accidents. I think this was the case of an accident working.



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THE WALKING DEAD An Interview with Scott Wilson by Lee Carr

"I came to America to work with people like Scott Wilson. It's truly a great honor." That quote, from AMC's press guide to season two of *The Walking Dead*, comes from star Andrew Lincoln. What better compliment could an actor possibly receive?

Born and raised in Atlanta, Georgia, Scott Wilson has been around Hollywood for over four decades and has authored roles in some of Tinseltown's most acclaimed films. In *The Heat of the Night*, *Cold Blood*, *The Right Stuff*, *Dead Man Walking* and *Monster* are just a few of the films that this respected character actor has been involved with. No stranger to the horror genre, Scott Wilson also appeared in 1990's *The Exorcist III* and in *The Host* in 2006, which was an enormous hit in Asia.

I recently had the opportunity to speak with Mr. Wilson about *The Walking Dead* and his pivotal role in the show as Hershel Greene. I found him to be one of the nicest and most down-to-earth actors I've ever spoken with. A perfect choice for the part of Hershel Greene, director Ernest Dickerson put it best, "Scott Wilson, who is amazing, just brings a whole other voice and feel to the series." [Editor's note: The following interview contains spoilers for the first half of *The Walking Dead*: Season Two and was conducted soon after episode seven, *Pretty Much Dead Already*, first aired.]

HorrorHound: So, how did you get involved with the show?

Scott Wilson: I was at home visiting my mom, knock on wood, she's 97. I was there for her birthday and I was saying, "As long as I've been acting, which is a long time now, I have never worked in Georgia, as much production as there has been here." About an hour later my phone rang and it was my manager talking about this. And of course it had some great people involved with it - Frank Darabont, Gale Anne Hurd, you know those are big interesting people who do interesting work. I saw the first season and it was a big fan of the show, and I thought it would be crazy not to be involved in this if they want me. So, I got involved with it, and it has been everything I had hoped it would be.

HH: Did they out right offer you the part or did they want you to audition?

SW: They just offered it to me. That was good, I think that they pretty much knew who they wanted in a lot of the roles. At least they knew that they wanted me to play Hershel. I was flattered and happy to do it.

HH: You mentioned being a fan of the first season. Did you go back and look at any of Robert Kirkman's graphic novels/comics before starting on the role?

SW: I didn't, but a lot of the storyline was explained to me. I also understood that the series didn't follow it to the letter, so I didn't really want to get involved in thinking it should be this or it should be that when it would not be that way or at least it stood a possibility of not being exactly the way it was in the illustrated books. I felt it would be best for me to not read those because the writers have more of an overview of what they're doing and what they are expecting of the characters over a period of time than I would have. I plan on reading them though at some point in time.

HH: How much interaction did you have with Frank Darabont? Also, and I know this is a sensitive question, but what were your thoughts on his departure?

SW: Of course, I missed the opportunity to work with him on later shows, but his



imprint is on the shows that I have done. Naturally, I miss having worked with him. What was behind the scenes and what caused everything, I'm not privy to. I'm not in on all the ins and outs of that. But also I know that he had a good team in place. Glenn Mazara stepped in, and he's done a wonderful job, so that's fortunate. He was there... Frank brought him in earlier, and he's doing a great job. It's really been a blessing to have everyone that is there. Greg Nicotero, if he weren't the artist that he is, this show wouldn't be what it is. He's incredible, he's absolutely amazing, what he can do.

It's interesting too because in the first season as dominant and prevalent as the walkers were, it was also about a group dynamic. I know it's part of the allure of the series.

HH: You are absolutely right. My mother, who loathes horror and zombie films, is addicted to this show!

SW: [Laughs] My mom, we were looking at the first season, I got a cassette of all of the shows. She looked at me and she said, "Scott, this is really good!"

She said, "Can I read the scripts?" I said, "Mom, you can do whatever you want to do." [Laughs] And she read five, six, seven of the scripts, and she looked at me and she said, "This is really good, you have to do this!" [Laughs]

HH: That certainly shows the quality writing of the series. Did you have any reservations about taking a role on a zombie/horror show?

SW: No I didn't. Good material - regardless of genre - is good material. What is also interesting to me, again, is how the public is responding to this show. It makes you wonder what is it out there that is causing the public to respond as strongly as they are. It's a crazy world that we're living in now with Wall Street, and the bankers, and the politicians and the one percenters. There's a lot of issues going on and maybe somehow or other the walkers represent something to a lot of people; a threat, things are after them, they're looking for shelter, a place of safety. Maybe that has something to do with it? I guess if there's a flaw in that analogy it's that maybe the walkers are more friendly than the bankers and the Wall Street people. [Laughs]

HH: How do you view your character Hershel and his view of the walkers?

SW: Well, he certainly had a different take on them. It'll be interesting for me to



Did You Know? Frank Darabont has provided screenplays for such horror films as *A Nightmare on Elm Street 3*, *The Blob*, *The Fly II*, *Mary Shelley's Frankenstein* and *The Mist*.

Scott Wilson on set.



see how the incident, if you will, or the episode at the barn, impacts Hershel over a period of time. Because certainly in his environment he could control the situation, he had control of the situation – to a degree. He had lost people as well. I don't know, I just find him a fascinating character. His likening the zombie virus, if you will, to the Black Plague and to AIDS and to other issues that mankind has faced, thinking there may be a cure to it. I think those are very interesting thoughts.

HH: I think so as well. In fact, George Romero has explored these themes as well in some of his zombie films. There would be people who would do the same thing as Hershel if this really happened.

SW: Well, exactly. Certainly Hershel's farm is providing a safe haven for this group of people who have landed there. And it gives you a chance to see the characters as a group evolve and as individuals what's happening to them. So, it's an interesting period of time in the life of the show I believe.

HH: The scene at the conclusion to the first half of season two is powerful. Your reaction to the slaughtering of the walkers in the barn is heartbreaking. Can you talk about that and how you get yourself to that emotional place as an actor?

SW: Well, it's a good question, a hard question. Because it's hard to deal with all the stuff involved in trying to internalize something like that. It's interesting, I had some conversations with the director (Michelle MacLaren) and with the writer of the show (Stacy Gimple), and Glenn Mazzara, and we talked about exactly what this meant. Because in essence his whole world is being turned upside down right there in the amount of time that it takes to fire a bullet. So, it was a challenge to me as an actor to bring that around and I love challenges. Hopefully, I pulled it off.

And again, it was a lot of conversations of where is Hershel going from here? How does he respond after this episode? That moment is a moment of truth. I think, for all of the characters in the piece. Each one of them have their

own moment of insight into their own souls, moments of insight into who they are and what they are. When Sophia (Madison Lintz) comes out it totally devastates the group that has been searching for her so long. It's just quite an extraordinary episode.

HH: It certainly is! Obviously, I think the walkers should be put down and not kept around like that. However, these people are on Hershel's property. He has taken them in and given them shelter, fed them, and even saved two of the group members from dying. To disrespect him the way Shane and the rest of the group does bothered me and even made me look at some of them differently.

SW: It's interesting that some of the group, I think, held on to that belief. Maybe even longer than Hershel did in that sense. You know? I mean ... well, Rick certainly held onto it. I think Dale held onto it. Held onto, if not agreeing with Hershel's point of view, but certainly they held on to the respect, as you just pointed out, of Hershel's property and what he wanted on his land.

But also that could raise a question ... does someone, even if it is their land, have the right to jeopardize people? It opens up a lot of interesting questions.

HH: That's right. Message boards have talked about ethical questions like that a good deal. For example, did Hershel know that Sophia was in the barn?

SW: I think that the answer to that is a definitive no.

HH: Right. In fact, Robert Kirkman appeared on *Talking Dead* after that episode and said that Otis was the one putting the walkers in the barn and probably didn't get the opportunity to tell Hershel before he was killed by Shane.

SW: Right. And Otis didn't have the time ... the events that unfolded after that precluded him being able to mention it. So, I agree with Robert Kirkman. Hershel would be far too duplicitous to have known all along and not to have said, "Well, wait a minute. I have a feeling that girl is here." He wouldn't have allowed them to feed all that energy on a wild goose chase if he'd known.

HH: Is there an episode you enjoyed more than most, a favorite?

SW: To tell you the truth ... like I said, I am a fan of the show. I can't watch myself in the shows while we're shooting them, but I will watch some scenes that my character isn't in so at least I get to see some of the work of actors that I love watching. Just working with them on the set, I get a big charge out of seeing how their characters are evolving and what they're doing. I am a fan of all of these actors. You know, from the first day on the set, when I first arrived, they were all so warm and open and couldn't have been nicer, with no attitude of "Show us what you can do" and no attitude about "We're here, this is our show." No attitude whatsoever. And they welcomed me and Lauren Cohan and Emily Kinney, and James (McCune), and Jane (McNeill), and Pruitt Taylor Vince – they just welcomed us all, and immediately we were absorbed into the family of the show, which I thought was real neat. You don't always run into that when you're working, unfortunately. But when

The Walking Dead

The Story and Characters Thus Far

While the second season of *The Walking Dead* is still under way – many fans may be interested in finding out how the story has progressed thus far. While the first season saw the characters' journey from location to location (specifically Andrew Lincoln's Rick Grimes), beginning with an abandoned hospital, downtown Atlanta, a nursing home, in the woods on the outskirts of Atlanta and the CDC facility in Druid Hills, Georgia (just to name a few). However, as season two begins, the remaining survivors of the zombie outbreak find themselves in a caravan on their way to a new home – a hopeful safe haven from the "walkers" as



the show's zombies are referred to. Rather quickly the gang loses one of their youngest members, Sofia (Madison Lintz) and the remainder of season two (at least the first seven episodes) follows the survivors as they relentlessly search for the missing girl. The group find temporary refuge at a local farm headed by Scott Wilson's Hershel Greene and his family. While the characters continue to search for Sophia, little else is accomplished outside of character development, which includes a downward spiral for both Laurie Holden's Andrea and Jon Bernthal's Shane (who killed an innocent man in hopes of saving his own life), while Steven Yeun's Glenn now boasts his own love interest – a girl named Maggie (Lauren Cohan), daughter of Hershel. As the first act in season two climaxed the group discover a barn on Hershel's property that is populated with walkers. In an act of defiance Shane breaks the doors of the barn down as the gang shoots all the undead held within ... including a zombie Sophia. The group, now in shambles, needs to unify before their numbers dwindle even further. *The Walking Dead* airs Sunday nights on AMC.

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AN INTERVIEW WITH SCOTT WILSON, CONTINUED ...



you do, it's really rewarding – personally and creatively.

HH: Was it strange or jarring to switch to different directors on each episode?

SW: It was something I had to get used to because I have done more film than I have television. I was on *CSI*, but that was usually just one episode a season and usually it was with the same director. In a film, you have one director all the way through. In this, you have a different director who comes in for each episode and the writers can be different also. My first director on the show was Ernest Dickerson, who is fantastic. I love working with Ernest. So, you're used to that rhythm and that tempo. And then the next episode comes along and there is, even though it's integrated and they do their story conferences and they are the characters out, there's still small differences in the writing and the directors have slightly different approaches. So you adapt to it and it becomes part of the fun of it too, because there were certainly a lot of wonderful directors and writers on the show.

HH: You mentioned Greg Nicotero earlier, who directed an episode this season as well. Did you work with him on his episode?

SW: I did work with Greg, he's terrific. I thought he was sensational – really great. I totally enjoyed working with him. I think the first day on the set someone was showing me around and they were taking me over to hair and makeup and they took me into his trailer, and of course that was not our destination, but I'm sitting there and I'm watching him turn these people into zombies and it was fascinating, and I just stayed there and watched what they were doing for a long time. I realized they weren't going to be working on me, at least not in the foreseeable future. [laughs]

HH: Hopefully not!

SW: But I was totally mesmerized by what they were doing because he takes these people and looks at their bone structure and makes them unique, each one of them, unique zombies – walkers – whatever your term is for them. He does a remarkable job, he's a gifted man. His whole team is gifted, they're all very committed.

And I have to say everyone on this show is so committed to the show. And not just the cast but up and down the line – the cameramen, the operators, grip people. I think that attitude certainly starts at the top. It starts with the executive producers, the producers, the writers. Everyone is wanting it to be as good as it can. It's a thrill for me. I don't want to sound like I'm gushing, but I am. [laughs]

HH: That's fantastic to hear. When I spoke with Jeffrey DeMunn last year he said similar things about the show.

SW: Well, everyone feels that. Gale Anne Hurd (executive producer) is usually

on the set, Denise Huth (producer) is usually there, Tom Luse (producer) is wonderful and Andrew Lincoln is an inspiration to all of us. It's just fantastic, and the writers are now going to the set, so you're able to talk to them. It's just a very creative environment for everyone.

HH: Can you share a little about your own personal journey as an actor coming from Atlanta and moving to Hollywood as a young man?

SW: I hitchhiked to California when I was 19. I won't go into detail, but I ended up in acting class, and I will say that I was drunk. At the end of the class, the teacher said, "I don't know what your problem is, don't come back to my class drunk." So I went back the next weekend to apologize to him because I felt I had stepped on his toes, and he gave me a monologue to do from an Eugene O'Neill one-act play called *The Long Voyage Home*. I went back the next week and did the monologue and thought, "This is it." I loved it. I fell in love with acting and I'm still pursuing it.

After five and a half years of doing plays and workshops, which I was content doing, I got my first film interview which was *In the Heat of the Night*. Lynn Stalmaster was casting it, Norman Jewison directed it, Sidney Poitier and Rod Steiger were the leads in it and it was a great film. It was a film, in a lot of ways that reminds me of this in the sense that everyone was committed to making something special. Everyone on the set was pulling for it. There were no ego clashes, it was just a very creative environment that Norman helped create. I was thinking every film would be like this. [laughs] Fortunately, I can say I have been on other films like that, but not all films, by any means. This is another experience like that where everyone's pulling on the same end of the rope.

HH: I know you can't say a lot, but are there any teasers you can throw out to the fans to whet their appetite for the second half of season two?

SW: Well [laughs] ... I think that there are lots of things taking place with all of the characters in this coming second half of the season that are going to really have the fans buzzing. I can't wait until they come out. [laughs]

HH: Any final thoughts about the series you'd like to share with the fans?

SW: I'll tell you a little story. I brought a picture for the art department to put on the set, a few pictures of my family, in Hershel's farmhouse and one of them was a portrait of my mother when she was a young girl, 20 or 21, somewhere in that age range. It's on the wall, and after the first episode that I was in, I was talking to my mother and sister and my sister said, "We saw Mom eight times!" [laughs] "You saw mother eight times ... what about me?" [laughs] But she gets a big kick out of that, my mother does. So that was an added little blessing that came out of this. 🍀

**Special Thanks to Dayna Stoos of Andrew Freedman Personal Management and Jill Dorfheimer of AMC Television for helping to arrange this interview.*



INDIE SPOTLIGHT IN REVIEW

• by Jason Hignite



Nailbiter

If you like *Creepshow*, *Tales from the Crypt* or are a fan of the short horror format, then you need to get your hands on some of Patnck Rae's short subjects. Upon discovering he was working on a full-length effort, I was chomping at the bit to get my hands on it. As expected, I was not let down.

Nailbiter tells the story of a mom and her three daughters on their way to the airport to pick up hubby/dad who has just gotten home from the military. However, their drive across Kansas is interrupted by a terrible storm that forces the family to seek shelter – for their only option a secluded farmhouse. When no one answers the door, they are forced to break into the cellar just before the tornado hits. Tree limbs subsequently fall across the cellar door, trapping them under the house. Fear turns to absolute terror when they realize they are not the only ones in the cellar.

The story is very fresh and rich with character development. Mom is a recovering alcoholic (only four weeks sober), which leads to marked inner conflict when moonshine is discovered in the cellar. The daughters are a great cross section of teen girls: one quiet and introspective, one optimistic and naive, and the oldest an obstinate recluse. These character types are not arbitrary – they ultimately play a crucial role in the arc of the story.

However, this is a horror film, and Rae delivers on that promise as well. This is a full-on creature feature, with creatures that are frightening and cool! *Nailbiter* is 80 minutes of old-school suspense and scares with great SFX and unexpected tragedy. The film will be making the festival circuit in 2012, so find a way to see it soon. A sequel is already in the works, and with the way *Nailbiter* ends, I am hungry for more.



Rage

Have you ever been sitting in a parking lot waiting patiently for a car to pull out ... only to have some dweeb steal the spot out from under you? Did you think to yourself, "Damn, I want to kill that A-hole"? Well, welcome to the premise of Christopher Wilkerson's *Rage*. I know that seems oversimplified, but this film hits viewers in a very real place. Wilkerson takes road rage to levels that only horror can go – so get ready, this is one crazy ride.

Dennis, our lead, has been a naughty boy. Though married to a beautiful woman, he has been having an affair. When Dennis goes into town to break things off with his mistress, he inadvertently provokes the wrath of a black-leather-clad biker in a parking lot. Things with the breakup don't go well, the biker goes way to his fury, and Dennis' day gives him bad to straight-to-hell.

The plot of *Rage* is not complex – in fact, it's really nothing more than cat and mouse. However, less is oftentimes more, and Wilkerson takes advantage of this simplicity, giving us a suspenseful feature about one man bent on destroying another (and all of those who get in his way).

Dennis is truly trapped because (Slight Spoiler Alert) he cannot go to the police for fear that an investigation will reveal his infidelity, and he is no match for the biker (played wonderfully by Wilkerson, who never takes off his helmet and never speaks). We don't learn much about the psychotic cyclist, other than his being pissed off, but everything is so strategically placed that even the sound of the biker's leather gear creaking and stressing becomes a distinct character element. Check out www.rageinthe-movie.net for more info.



The Orphan Killer

For lovers of the no-holds-barred slasher-basher-thrasher, Matt Farnsworth presents *The Orphan Killer*. This is absolute epic brutality, the kind of flick that makes you seriously question the mental stability of the filmmaker. Now, I am not trying to say anything against Farnsworth – quite the opposite. In fact, I want to know the next time Matt is in town – I totally want to party with this dude!

After witnessing the murder of their parents, siblings Marcus and Audrey Miller are sent to a Catholic orphanage. Marcus quickly begins to display sociopathic tendencies and is isolated from the other children as a result. Meanwhile, Audrey is adopted by a loving family, leaving her brother alone in the orphanage. His "condition" quickly worsens as the nuns respond by putting him behind a mask – partly as punishment and partly as a warning to others to stay away.

Years later, circumstance brings the paths of Audrey and Marcus together, allowing Marcus the opportunity to exorcise his turmoil at being abandoned. Though reminiscent of Michael Myers, Farnsworth presents an ice-cold killer with a gift for inflicting unthinkable pain. *The Orphan Killer* is an experience in suffering, almost reaching the point where plot and narrative are irrelevant. However, the effects are so well executed and the scenes so well acted, it becomes impossible to look away.

GoreHounds pay attention! This is for you! The most interesting parts of the story are the kills, and they are so good they carry the film. Sprinkle in a few unexpected surprises (e.g., Audrey is no pushover), and you've got a damn-good gory time. For more information, visit www.theorphankiller.com.



Good Neighbors

A rash of murdered young women has a group of Canadian apartment dwellers glued to their newspapers. *Good Neighbors* follows the lives of a caustic paraplegic, an obsessed cat lover, a socially awkward school teacher and a love-lorn drunk. It is hard to classify this film; though it falls within the definition of a thriller, many of the constructs have been altered or don't appear at all. There is no traditional hero – no one trying to stop the tragedy or the one causing it. Writer/director Jacob Tierney instead gives us socially dysfunctional characters struggling just to live with each other.

Good Neighbors is a slow burn, as most character-based stories are. In the fashion of *Hitchcock*, it takes awhile to get to the true arc of the film, but the payoff is worth the wait. While the gore is light and saved for fulcrum moments, the imagery is stark and often very disturbing. During the first part of the movie, our quartet of protagonists each exhibit appealing and identifiable characteristics, which makes the second half – as their decisions and darker thoughts are revealed – that much more disconcerting to watch.

With brilliant performances by Scott Speedman (*Underworld*, *Weirdsville*), Jay Beruchel (*Tropic Thunder*, *Million Dollar Baby*), and Emily Hampshire (*Blood*, *The Legend of Earthsea*), *Good Neighbors* will have you questioning the people that you see every day ... people you think you know well. It will also teach you to keep a better eye on your cat (inside joke ... just watch the film). Pick up the movie today on DVD – available through Magnolia Home Entertainment.

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THE DEAD INVADE AFRICA..... by Nathan Hanneman

Hollywood has been bombarded over the past 10 years with plagues of the undead. Zombies have taken over screens large and small thanks to films such as *28 Days Later*, *Resident Evil* and the AMC television hit *The Walking Dead*. In fact, the resurrected zombie-muncher has become so prevalent that it may have started to wear out its own welcome—especially when horror fans take a deeper look within the subgenre. Titles like *Nijlas vs. Zombies* or the recent (and hilarious) *Return of the Living Dead* sequels serve as a harsh reminder that not all shuffling rotters are created equal... which is why we feel it necessary to shed a little spotlight on an indie film aptly titled *The Dead*.

This low-budget offering comes from the British filmmaking team of Howard and Jonathan Ford. The Ford brothers were shooting commercials in Africa when the idea of encountering zombies in such a foreign land occurred to them—the result is this first no-nonsense, sun-drenched undead flick to hit the market since Lucio Fulci's 1979 epic, *Zombie*. In fact, it is the only feature in decades to achieve the feel of those classic Euro-dead films, with a nice infusion of spaghetti western on top. Rob Freeman and Prince David Oseola star in this "road trip" horror tale about an American Air Force engineer stranded in the middle of Africa during a zombie outbreak. After befriending a local soldier, the two venture cross-country through one of the most cinematic landscapes imaginable. Nearly every frame is littered with flesh-eaters, with the very real threat of mortal demise around every turn. Freeman's "stranger in a strange land" is just looking for a way out of Africa in hopes of returning home to his family, while Oseola's soldier is searching desperately for his lost son. Within this simple premise, the two encounter a constant onslaught of zombies, gore and death.

Now available on home video, we decided to take a moment to interview the Ford brothers to learn more about the making of this underground hit feature.

HorrorHound: Being British filmmakers, where did the idea of filming a zombie movie in Africa come from?

Howard Ford: Funnily enough, both of us wanted to make a zombie movie immediately after seeing George Romero's *Dawn of the Dead*, which blew us away as teenagers, but we never got around to it. It was about four and a half years ago when we were shooting commercials in Africa, we thought, "Wouldn't it be great to make a movie out here? It's such an interesting location." John mentioned the zombie movie again and it suddenly clicked—if we were to do a zombie movie in Africa... wow! Even though the market seems a bit oversaturated now, we felt like we could do something very different, something no one had seen before. That's when it all sort of happened. We closed our production company doors—no more TV commercials—and went off to Africa to resurrect some zombies.

John Ford: We had done quite a few commercials [in Africa] so we were experienced in the field, so to speak. Not that it prepared us in any way for what was about to happen on the set.

HF: In the end we eventually shot *The Dead* in Burkina Faso, where we hadn't been before. The idea of the film was to bring audiences on a journey—even if they don't like zombies they were going to be taken to places they hadn't seen. In the end, we decided to go on our own road movie and visit different landscapes, so we weren't really prepared for the environment in the end.

HH: Did you suffer any challenges due to the lan-

guage barriers while shooting in Africa?

JF: Yeah, in French-speaking West Africa. Neither Howard nor I speak French (or the local lingo either), so communication was a nightmare. That was the least of our worries though. Tropical diseases, malaria... I got malaria, the lead actor nearly died of malaria—he was out for two weeks and almost didn't pull through. We got food poisoning on a regular basis... if we could even get hold of any food, that is.

HF: I got mugged at knifepoint our first day of shooting in the city. These big guys took all my cards and cash, plus I was carrying the float for the crew that week. It was hard enough to get money into the country anyway, because of the strange banking system, and then we suddenly had nothing. The police tried to put me in jail for driving without my license, which was taken from me in the mugging. They would hold us at gunpoint and take money from us. It was a really difficult time, and this is after five weeks of trying to get our equipment out of port because of shipping problems.

They were basically taking money off us every day saying, "Oh, tomorrow you'll get your equipment. Just another \$500 for this, another \$1,000 for that." We had the whole cast and crew in hotels for five weeks—not nice ones at that.

JF: It would make the *Midnight Express* look like the Hilton.

HH: The gore was fantastic. Was CGI utilized at all?

JF: We actually employed amputees, guys with arms and legs missing. The zombie in the desert at the beginning with the leg that goes backwards—that is his actual leg. We tried to use as much reality as possible. Everything we did on this film, we tried to keep as real as possible. We are not big fans of CGI, to be honest, and we think the audience can smell that a mile off. So, keep it real, keep the effects on-set.

HH: Any zombie movie immediately has associations with Romero's films, but did you have any other influences that affected the look and feel of

The Dead?

JF: Definitely Romero is the godfather of it all. *Dawn* is my favorite, but also *Let Sleeping Corpses Lie* and Fulci's *Zombie*. Westerns as well. Sergio Leone's *Once Upon a Time in the West* and *The Good, the Bad and the Ugly*. Also, *The Adventures of Michael Strogoff* (aka *The Soldier and the Lady*)...

HF: There are so many films that inspired us that were not zombie movies, such as Clouzot's *The Wages of Fear*, because they stayed within our psyche. Not that we necessarily thought, "Okay, this shot is from that film," it's just the vibe.

HH: *The Dead* has been waiting for release for a few years now. When was it initially filmed?

HF: We actually shot it from September through November of 2008, nearly four years ago. Basically, we didn't have the money laying around [for distribution], but we didn't want to see it rushed to DVD. We didn't lug our 35mm cameras across the desert just to see it go to DVD, so we didn't want to release it in any territories unless they were going to do it theatrically first. So we held out, a long, long time. ♦



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The Biggest Hits of 2011..... by Nathan Hanneman

The year 2011 is done and over with, and that may be a good thing for horror fans, as this year's output of films was one of the weakest in recent memory. The horror genre's top-grossing film was a third installment in the *Paranormal Activity* series, which raked in an impressive \$104 MM (it does help that the sequel was actually a great movie). Outside of that, only one film passed the \$50 MM mark — James Wan's *Insidious* (\$54 MM). The rest of this year's 10 best include other sequels (*Scream*, *Final Destination*) and some thrilling titles boasting decent name recognition (Daniel Craig in *Dream Home*, Anthony Hopkins in *The Rite* or Guillermo del Toro's *Don't Be Afraid of the Dark*).

This past year actually did support some success stories that need to be mentioned. *Twilight: Breaking Dawn* produced over \$280 MM total while *Rise of the Planet of the Apes* carried a powerful \$176.8 MM take. Unfortunately, the CGI in "Apes" remove it further from horror-genre filmmaking which is sad for *HorrorHounds* of years past who share a level of respect for the FX work that was developed by John Chambers (who also created Spock's ears in the original *Star Trek* television series). Sci-fi nuts can rejoice in the \$127 MM that J.J. Abram's *Super 8* hoisted, while *Battle: Los Angeles* (directed by Jonathan Liebesman, whose other directing credits include *Darkness Falls* and *The Texas Chainsaw Massacre: The Beginning*) pulled in a respectable \$83.6 MM. The only other genre-bending title of note being the outbreak-themed *Contagion* (\$75.7 MM) which starred Matt Damon, Gwyneth Paltrow and Jude Law.

Some of the biggest flops of the year happen to also be of the more noteworthy titles. The *Flight* Night remake, starring Colin Farrell, only produced \$18.3 MM during its short theatrical run, while *The Thing* prequel pulled in an estimated \$17 MM. The remake of *Straw Dogs* may have the lowest earnings of all major-release horror titles with an estimated \$10.3 MM. Original films such as *Shark Night 3D* (\$18.9 MM) and *Apollo 18* (\$17.7 MM) can also be considered 2011's less impressive releases. Here is hoping that 2012 bears more fruitful productions!

- 1) **Paranormal Activity 3** — \$104 MM
(Released on October 21st, 2011)
- 2) **Insidious** — \$54 MM
(Released on April 15th, 2011)
- 3) **Final Destination 5** — \$42.6 MM
(Released on August 12th, 2011)
- 4) **Scream 4** — \$38.2 MM
(Released on April 15th, 2011)
- 5) **Red Riding Hood** — \$37.7 MM
(Released on March 11th, 2011)
- 6) **The Roommate** — \$37.3 MM
(Released on February 4th, 2011)
- 7) **The Rite** — \$33 MM
(Released on January 28th, 2011)
- 8) **Priest** — \$29.1 MM
(Released on May 13th, 2011)
- 9) **Don't Be Afraid of the Dark** — \$24 MM
(Released on August 26th, 2011)
- 10) **Dream House** — \$21.3 MM
(Released on September 30th, 2011)

10 QUESTIONS WITH Scott Glosserman by Nathan Hanneman



In every issue of *HorrorHound* we take the time to track down a film director within the world of horror to ask a series of 10 seemingly random questions. Whether revolving around said director's body of work, their latest projects, or simply what kind of cereal they had for breakfast — no question is too daring (or silly) to ask! In the past, we have been honored to have such directors as Roger Corman, George Romero and Ti West take part in this bi-monthly obsession. For this issue, we took a few minutes to ask director Scott Glosserman (*Behind the Mask*) a few unnecessary questions. Enjoy as we delve into 10 Random Questions.

HorrorHound: If you were sentenced to death (without going into detail on the crime, of course ... for entertainment's sake) — what would your final meal be?

Scott Glosserman: I'd ask for an amuse-bouche of nectar and ambrosia from the Tree of Life, the Foe of Buddha, or the haoma tree, a fortify health potion made of bear claws, blue mountain flower, giant's toe, glowing mushroom, hanging moss and wheat, and some sparkling water from the cup Indy chose in *The Last Crusade*.

HH: What's the craziest thing you ever read on Wikipedia?

SG: John Seignethaler killed JFK.

HH: Name your favorite film sequel of all time.

SG: The yet-to-be-made *Silverado 2*. Costner said, "We'll be back!" Can someone ask Larry Kasdan when that will be, please?

HH: Reality television vs. scripted television. Who wins in your household?

SG: Scripted. Oh man, scripted. Certain TV writing has never been better in my lifetime than it is today.

HH: Do you collect and if so, what is your most prized collectible?

SG: I still have triplicates, in the cases, of all the *Star Trek: Next Generation* figures. About 20 of *The Death of Superman* comics (behind the black plastic) — tons of comics — all the GI Joe's and Special Missions (remember issue #26 — the Snake Eyes/Storm Shadow origin), yeah, I collect(ed). However, the only movie props I have are from *Behind the Mask*.

HH: If you were stranded alone — would you prefer to be stranded in the desert, on the sea or in the polar ice caps?

SG: Is there skiing on the ice caps? I've always considered life to be a mountain, not a beach. Hmm, assuming I could out open polar bears like Tauntauns if I had to (see <http://www.netoramp.com/2010/01/05/how-long-could-ike-survive-in-a-tauntaun/>) for an analysis on Tauntaun hibernation survival in sub-zero temps) and play with baby seals for entertainment, I'm inclined to take my chances in the polar ice caps.

HH: What do you consider to be the best weapon in a slasher film?

SG: I'm of the "Keep it simple, stupid" mentality: Michael's kitchen knife. Long. Sharp. Penetrating. Says it all right there.

HH: Your least favorite place to vacation?

SG: The Somali coast. I hear it's nice, but ...

HH: What do you tell fans when they ask "When can we expect to see B4TM?"

SG: Don't expect. Like marrying a supermodel, keep high hopes and low expectations.

HH: What do you do to stay awake at night?

SG: I pray for tickets to Springsteen concerts.

*Special Thanks to Kinky Jet



Bag of Bones
(Sony Home Video)
Available: March 13th
Details: With this so-so two-part Pierce Brosnan-starring ghost tale, Mick Garris takes yet another swing at Stephen King (his seventh film/mini-series to date). Just in case you missed it on cable.



Battle Royale
(Starz/Anchor Bay)
Available: March 26th
Details: Finally, the much heralded and highly controversial Japanese film, Battle Royale, comes to DVD and Blu-ray in various sets and packaged with extras such as the Battle Royale 2, featurettes, rehearsal footage and more.



The Burning Moon
(Intervision)
Available: March 15th
Details: Readers may have missed this title when it was released theatrically back on Sept 9th, 2011. No worries—this monster movie, starring Serinda Swan and Sid Haig, hits DVD on March 20th.



Creature
(Arc Entertainment)
Available: March 20th
Details: Readers may have missed this title when it was released theatrically back on Sept 9th, 2011. No worries—this monster movie, starring Serinda Swan and Sid Haig, hits DVD on March 20th.



Gamer
(Media Blasters)
Available: May 22nd
Details: The Gamer series reboot has finally been announced for BD in the US thanks to Media Blasters. Currently tagged for a May 22nd release, the only extras known to be included are trailers and a director's feature.



Gremlins 2: The New Batch
(Warner Bros.)
Available: May 8th
Details: The movie comedy-noddy sequel to the hit film Gremlins hits BD with a number of extras, including deleted scenes, a gag reel, featurettes and a commentary track that includes director Joe Dante and star Zach Galligan.



The Hills Have Eyes 2
(Renaissance)
Available: March 20th
Details: Redemption View has revealed plans to release The Hills Have Eyes Part 2 onto Blu-ray (and DVD) in what they are referring to as the "Remastered Edition." No extras were announced as of press date.



The Innkeepers
(Dark Sky Films)
Available: April 24th
Details: The latest film from Ti West hits DVD and Blu-ray on April 24th and will come with two audio commentaries (including one with Ti West, Sara Paxton and Pat Healy), behind-the-scenes featurette and trailer.



Killer's Moon
(Kino)
Available: March 15th
Details: Alan Brinkshaw's 1979 cult classic Killer's Moon follows four mental patients who escape and find their way to the nearest bus load of stranded schoolgirls. Look for this BD as part of Kino's Redemption catalog.



Monster Brawl
(Image Entertainment)
Available: June 12th
Details: Eight classic monsters fight to the death in an explosive wrestling tournament set inside an abandoned and cursed graveyard (starring Lance Henriksen, Kevin Nash, Dave Foley and Art Hindle).



MST3K: Vol XXIII
(Shout Factory)
Available: March 27th
Details: More Mystery Science Theater 3000 episodes are coming your way thanks to this four-feature set that will include King Dinosaur, The Credits of Fu Manchu, Cook Home Diamond Head and Last of the Wild Horses.



Thou Shalt Not Kill
(Excerpt [Synapse Films])
Available: March 13th
Details: Josh Becker's 1985 classic (starring Sam and Ted Raimi) comes jam-packed with cool extras, including an all-new transfer, a making of, a new interview with Bruce Campbell, deleted scenes, alternate sequence and two audio commentaries!



Todd & the Book of Evil
(Entertainment Dev)
Available: Now Available
Details: This gem of a television series that revolves around death metal, high school, Jason Mewes, and a book of pure evil comes across the border from Canada and comes highly recommended.



Virgin Witch
(Kino)
Available: March 13th
Details: Virgin Witch joins Kino's Redemption series on March 13th (see last issue for more in-depth information on the Redemption BD series). Kino has also revealed that they are working on a



Zaat
(Film Chest)
Available: Now Available
Details: This Blu-ray/DVD combo pack includes a recently restored copy of the silly Don Blanton '70s monster movie—Zaat (aka The Blood Waters of Dr. Z). There was no information on possible bonus features being included on this disc as of press date.

DVD & Blu-ray Release Schedule

Week-by-week rundown of all the upcoming DVD and Blu-ray titles.

February 28, 2012
Baby Yaga (BD)
Beneath the Darkness (DVD/BD)
El Monstro Del Mar (DVD)
Rabies (DVD)
Told & The Book of Pure Evil (DVD)

March 6, 2012
Shackled (DVD)
Edgar Allen Poe's Requiem for the Damned (DVD/BD)

March 13, 2012
Absentia (DVD)
Bag of Bones (DVD)
Burning Moon (DVD)
Killer's Moon (DVD/BD)
Thou Shalt Not Kill... Excerpt (DVD+BD)
Virgin Witch (DVD/BD)

March 20, 2012
Battle Royale (DVD/BD)
Creature (DVD)
Furoral Haze (DVD)
Hills Have Eyes 2, The (DVD/BD)
Rabbit, The (DVD)
Satan's Slave (DVD)
Splintered (DVD/BD)
Snow White (DVD)

March 27, 2012
Cremel Spiders (DVD/BD)
Die (DVD)
Girl in Room 2A, The (DVD)
MST3K: Vol XXIII (DVD)
Strip Nude for Your Killer (BD)

April 10, 2012
Dark Shadows: The Complete Original Series (DVD)
*Also look for a number of single-release Dark Shadows DVDs available on April 10th, including a Best of Barnabas set. Fan Favorites and other various episode collections.



April 17, 2012
*Below (DVD)
Episode 93 (DVD)
Halloween: Resurrection (BD)

April 24, 2012
Hedgepicks (DVD)
Invaders (DVD/BD)
Theatre Bizarre, The (DVD)

May 8, 2012
Gremlins 2: Zombes (BD)
Humans vs. Zombies (BD)

May 22, 2012
Getters The Brave (BD)

June 12, 2012
Monster Brawl (DVD/BD)

* All items listed above include new releases onto DVD or Blu-ray—bonuses are indicated in parentheses.
** All release dates are subject to change.

THE VIDEO INVASION REMEMBERING THE VHS BOOM!



VOLUME 21: VIDEO GEMS BY MATT MOORE

The VHS Boom seems to be making a comeback as of late. Even though it's unlikely our beloved format will be returning in mass distribution any time in the foreseeable future, new VHS production companies are popping their heads up a lot more often. (If you are a longtime reader of the Video Invasion article series, you know my joy at the resurgence of VHS.) Thankfully, many independent distributors are releasing more and more films to disc every day, but owning a film on the original format it was first experienced it on definitely holds a special nostalgia with the children of the '80s. Those of us who grew up racing to the video store to pick up the newest flicks on cassette now experience that same warm and fuzzy feeling as we enter our own media rooms to drool over our own personal box-lined video stores. VIVA VHS!

HISTORY

Having launched in 1980, Video Gems began to release their first waves of printed clamshell-case VHS tapes in 1981. Although they entered the market after the mega-studios of the era, Video Gems were a breakout with killer classic horror and action flicks. Films like *The Blob*, *Son of the Blob* and *The Crawling Hand* were among their first genre releases, but as the Boom got bigger so did the

titles. It wasn't until Video Gems dug into the more obscure exploitation titles and action flicks that customers took notice (while the Charles Bronson vehicle *Cold Sweat* is perhaps not his best, I think a video company only truly become a legitimate member of the industry until after they have at least one Bronson flick in their catalog – kind of a rite of passage in this business).

Significantly, Video Gems opted to release multiple titles at the same time instead of the customary title-by-title method of distribution. This

gained them a valuable piece of shelf space alongside VHS giants such as Vestron and Media. However, their odd release schedule actually hindered the sales of the young company as rental stores were not able to purchase all of the titles offered in each wave at one time and were forced to pick and

choose. Realizing this later, Video Gems re-released some of their earlier titles in slipcase or Big Box form in an attempt to attract attention to their previously released titles before the licenses ran out. While the re-pack game had limited success, it failed to achieve the impact Video Gems hoped for.





Throughout the 1980s, Video Gems remained a fairly stable company, and even transitioned into the DVD market in the mid-'90s. Sadly, Video Gems began to fade out after that. Once the company realized that their time in the home video market was about to run out, they began to sublet their licenses to keep cash flowing in without having to cough up the money to cover promotion and distribution costs. Consignment video! Pretty smart, if you ask me.

PROMOTIONS

Video Gems invested a great amount of money into the promotion of their releases, and while there were rarely any smaller collectible items produced by the company, they did not hold back in the poster department. Many of their films ended up getting the multi-title poster treatment, making it a no-brainer for video stores to hang on their walls, as promoting four or five movies with a single poster allowed stores to effectively showcase their Video Gems inventory without using up too much valuable wall space. Unfortunately, thanks to the careless nature of most rental stores, the majority of these posters ended up in the trash (which is so sad for col-



lectors to hear).

Some of the Video Gems titles were excellent flicks that were worthy of mass-marketing promo items. But Video Gems maintained their approach of offering a fairly priced product, which they distributed far and wide, and promoted with their montage posters. They did pretty well with this business model; it's just unfortunate fans will never have the thrill of finding individual one-sheets of their favorite Video Gem releases.

COLLECTABILITY

Video Gems titles are surprisingly not sought after on the collector market. Only select titles such as *Son of the Blob* and *The Slime People* are considered to be of value greater than the average going rate for a VHS cassette. I don't know why this is, because many of their genre titles are more illustrious than those released by the currently hot Unicorn and Video City. In time, however, I wouldn't be shocked to see Video Gems become the new craze for collectors on the VHS circuit. (We all know the eBay game – most of us play it several times a week, and some are doing it right now as they read this article.) Video Gems' solid company



Did You Know? *Great White Death* is not just a Jews rip-off feature, but rather a Mondo-style documentary that sought to capitalize on the success of *Faces of Death* (complete with staged shark attacks).





profile and extensive distribution make their releases a little easier to find and affordable to procure — usually \$10 to \$25 tops. (The artwork alone on some of these is worth that price.) Even better, they can oftentimes be found in flea markets and pawn shops for barely anything.

Of all of the Video Gems titles, the most popular with collectors are Andy Warhol's *Dracula* (aka *Blood for Dracula*) and Andy Warhol's *Frankenstein* (aka *Flesh for Frankenstein*), both of which are rather challenging to acquire in decent condition. These two gross-out artsy titles on the Video Gems label generally sell for \$30 to \$40, which is a great deal considering that these same Warhol films released by other video companies often



fetch ridiculous prices on Amazon and eBay.

In closing, I'd like to say a couple words of advice to any of the newcomers just getting into the hobby of collecting VHS. Remember to take your time, pace yourself (your wallet will thank you) and only buy what really interests you. (Otherwise in a few years you'll be sitting in your horror room saying, "Shit, I don't even like that movie. Why do I own it?") Have fun, be wise when making purchases and research everything! And lastly, keep in mind that right now is also a great time to sell the stuff in our collections that we can live without. While there are so many buyers in the market. Until next time — Keep huntin'!

VIDEO GEMS HORROR BODY COUNT:

- | | | | |
|-----------------------|---------------------------------------|--|--|
| 1. Blob, The | 9. Don't Open the Door | 16. House of Seven Corpses, The | 23. Once Upon a Midnight Scary |
| 2. Blood Couple | 10. Dracula (Andy Warhol's) | 17. Human Vapor, The | 24. Possessed, The |
| 3. Blood Legacy | 11. Fangs | 18. I Dismember Mama | 25. Severed Arm, The |
| 4. Blueblood | 12. Frankenstein (Andy Warhol's) | 19. Love Me Deadly | 26. Slime People, The |
| 5. Crawling Hand, The | 13. Great White Death | 20. Messiah of Evil | 27. Son of the Blob |
| 6. Crucible of Terror | 14. Haunting of Harrington House, The | 21. Next Victim
(aka Blade of the Ripper) | 28. Who Killed Mary What's'er name?
(aka Death of a Hooker) |
| 7. Deadly Females | 15. House of Death | 22. Octaman | |



HORRORHOUND BEST IN HORROR • 2011



BEST MOVIE (ORIGINAL/THEATRICAL)



BEST MOVIE (REMAKE/SEQUEL)



BEST MOVIE (LIMITED RELEASE/DTV)

- Best Director:**
James Wan (*Insidious*)
- Best Actress:**
Lin Shaye (*Insidious*)
- Best Actor:**
Rutger Hauer (*Hobo with a Shotgun*)
- Best Gore Scene:**
"Human Pinata" (*Hobo with a Shotgun*)
- Best Television Series:**
The Walking Dead
- Best DVD Release:**
Evil Dead 2: Special Edition
- Best Collectible:**
Jason Voorhees Premium Format Figure (*Sideshow*)

Last issue we asked you, the reader, to submit your picks for the best in horror of 2011 (the films, actors, directors and collectibles), and the results were quite interesting. For best feature film (original/theatrical) *Insidious* edged out a win, just barely beating both *Super 8* and *Attack the Block*. The big surprise was in the category of best feature film (remake/sequel), where *Fright Night* easily won. *Tucker & Dale vs. Evil* was a runaway winner for best film (limited release/DTV) as the only near runner-up being *Chillerama*. Best gore went to the "Human Pinata" sequence from *Hobo with a Shotgun* (and Rutger Hauer took the win for

best actor – by a landslide). Best actress was this year's most difficult vote with Lin Shaye beating out both Mary Elizabeth Winstead (*The Thing*) and Amber Heard (*The Ward*). Best director went to James Wan (*Insidious*), over JJ Abrams (*Super 8*) and Joe Cornish (*Attack the Block*). The best Blu-ray of 2011 was Lionsgate's *Evil Dead 2: Special Edition* that edged out *Island of Lost Souls* (Criterion) and *Intruder* (Synapse). Finally, best collectible of 2011 belongs to Sideshow Toys' Jason Voorhees premium-format statue. Thanks to everyone who submitted their votes and here's to a great 2012! ♦

HORRORHOUND MAGAZINE STAFF PICKS THEIR BEST OF 2011

With the year that was 2011 well behind us, we have finally tallied the votes for best films of last year. But as with every year-end review, the staff at *HorrorHound Magazine* wish to give extra insight into our own picks for Best Movie of 2011. Below is a selection of films, as picked by the writers, artists and

editing staff at *HorrorHound*. While the entire staff may not agree with each other's picks, we hope the below write-ups give you, the reader, enough information to determine if you need to backtrack and pick up these titles on home video. We hope you enjoyed these films as much as we did.

Human Centipede 3 (Full Sequence) (Aaron "Dr. AC" Christensen)

Writer/director Tom Six's "meat" follow-up knowingly goes further in every respect than its predecessor. It's hard to recall the last time someone married such infinitely vile screen imagery with such a sense of glee, thereby inducing the viewer in the joke instead of merely assaulting us. Best viewed with a crowd.

A Serbian Film (Aeron Crowley)

Probably the most hated film of the year ironically turned out to be my favorite – *A Serbian Film*. Any feature whose focal point is pornography should be shocking and taboo. In today's cinematic climate, creating something fresh, whether shocking or not, is still an achievement! Be sure to see it once!

Drive Angry (Jessica Dwyer)

No Cage gets a lot of flicks for his film choices, but *Drive Angry* had Cage doing what he does best: being a badass lunatic. A fun throwback to the exploitation flicks of the late '60s and '70s, it has great visuals, over-the-top performances, devil worship, gory vengeance, a homage to

Mad Max and the Devil... plus Tom Atkins playing a lawman on Cage's trail just adds to the fun.

Hobo with a Shotgun (Nathan Hansen and)

This was a difficult year for films, especially to pick a favorite. As far as delivering on all promises, I have to go with *Hobo with a Shotgun*, directed by Jason Eisener and starring the amazing Rutger Hauer. This nasty gore-fest is a silly, fun ode to the splatter '80s. Runner-up: *Red State*.

Tucker & Dale vs. Evil (Jason Hignite)

There was so much to pick from in 2011, but *Tucker & Dale* really blew me away – one of the most fun times I have had watching a movie. Eli Craig (director and co-writer) delivers a truly original horror/comedy.

The Women (Katelyn Jetl)

After anticipating this film for over a year, it exceeded my expectations. Presenting a beautiful representation of how ugly human nature can be, Lucky McKelle (*May*) continues to bring us intense female characters. A tough watch emotionally, but visually stunning with a stellar soundtrack.

Wake Wood (Jon Kitley)

This is the kind of film that Hammer Films would have made had they never left. Top-notch story, believable acting, and just a good old-fashioned creepy tale.

Stake Land (David Kosanitz)

This apocalyptic vampire tale goes for the gusto with a true last badass character (Nick Gamito) taking no prisoners. This one also gets my vote for best score of the year (Jeff Grace). Stan bang hard-core horror that proves humans can be the real monsters.

Red State (Nathan Thomas Millner)

I've been a Kevin Smith fan since *Clerks* opened in 1994. He was always a writer who happened to direct, but in *Red State* he took everything he learned over the last 17 years and created a hard-punching film about a multi-media minister pulled straight from newspaper headlines. Michael Parks, John Goodman and breakout Kerry DiBea delivered some of the year's best performances in a very different brand of horror film that is fearless and unapologetic.

Super 8 (Matt Keese)

This, in my opinion, is the film many horror and sci-fi fans have demanded from Hollywood – a fun monster flick with an excellent story and solid character development. JJ Abrams might have missed the ball with his production of *Cloverfield*, but he hit it out of the park with *Super 8*. A must-see for monster-movie fans!

Attack the Block (Kenny Nelson)

One of the rare movies which I eagerly anticipated watching again while still making my way out of the theater. Wild, exciting, scary, and creative – believe it, bro!

Insidious (Eric Newell)

Easily the scariest film I've seen in years. I've avoided re-watching it because I'm quite fond of sleeping at night.

I Saw the Devil (Jeremy Sheldon)

Joe-won Kim (*A Tale of Two Sisters*) directs Min-ah Choo (*Orphan*) bare in one of the best revenge films I have ever seen. ♦

TOY NEWS

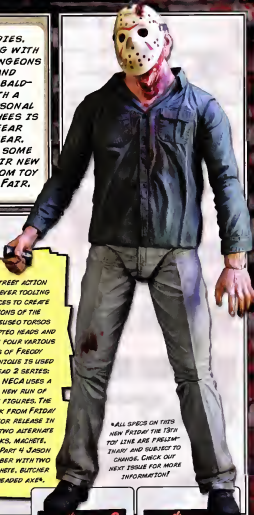


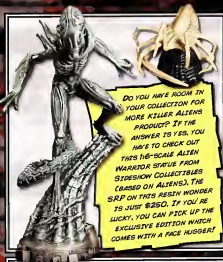
GOOD EVENING KIDDIES. THIS ISSUE IS SPEWING WITH NEWS FROM THE TOY DUNGEONS OF NECA, MEZCO AND SIDESHOW TOYS. THAT BALD-HEADED MENACE WITH A MACHETE (AND MY PERSONAL FRIEND), JASON VOORHEES IS POISED TO STRIKE FEAR IN TOY AISLES THIS YEAR, WHILE MEZCO LEAKED SOME GOOEY TID BITS ON THEIR NEW YEAR'S OFFERINGS FROM TOY SCARE - I MEAN, TOY FAIR.

IN 2011 NECA TOYS UNLEASHED A SERIES OF A NIGHTMARE ON ELM STREET ACTION FIGURES, UTILIZING A CLEVER TOOLING TECHNIQUE REUSING PIECES TO CREATE ALL-NEW INTERPRETATIONS OF THE FAMOUS CHILD KILLER. REUSED TORSOS OR LEGS WITH NEWLY SCULPTED HEADS AND ACCESSORIES RESULTED IN FOUR VARIOUS FILM INTERPRETATIONS OF FREDDY KRUEGER (THE SAME TECHNIQUE IS USED IN NECA'S NEW EVIL DEAD 2 SERIES; SHOWN BELOW). IN 2012 NECA USES A SIMILAR METHOD FOR A NEW RUN OF JASON VOORHEES ACTION FIGURES. THE FIRST (BASED ON HIS LOOK FROM FRIDAY THE 13TH PART 3) IS SET FOR RELEASE IN JUNE AND WILL INCLUDE TWO ALTERNATE HEADS, REMOVABLE MASKS, MACHETE, SPEAR GUN AND AXE. A PART 4 JASON WILL FOLLOW IN SEPTEMBER WITH TWO HEADS, TWO MASKS, MACHETE, BUTCHER KNIFE AND A DOUBLE-HEADED AXE.

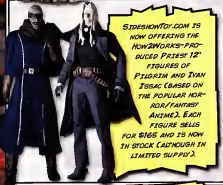
*ALL SPECS ON THIS NEW FRIDAY THE 13TH TOY LINE ARE PRELIMINARY AND SUBJECT TO CHANGE. CHECK OUT NEXT ISSUE FOR MORE INFORMATION!

EVER SINCE NECA TOYS ANNOUNCED PLANS TO RELEASE FIGURES BASED ON THE VIDEO GAMES FROM VALE - FANS HAVE BEEN CLAMORING FOR A CHANCE TO SEE WHAT'S IN STORE FOR THE HIGHLY POPULAR LEFT4DEAD LICENSE. HERE IS OUR FIRST PEEK AT ONE OF MANY ZOMBIE CHARACTERS TO LOOK FORWARD TO. 'BOOMER' WILL BE JOINED BY A 'SMOKER ZOMBIE' LATER THIS SPRING. IN TOY AISLES RIGHT NOW, HOWEVER, IS THE FIRST WAY OF EVIL DEAD 2 ACTION FIGURES - FARWELL TO ARMS ASH AND DEADLIE ASH. LOOK FOR WAYE TWO TO FOLLOW NEXT MONTH FEATURING HENRIETTE AND HERO ASH.





DO YOU HAVE ROOM IN YOUR COLLECTION FOR MORE KILLER ALIENS PRODUCT? If the answer is YES, YOU HAVE TO CHECK OUT THIS 1:6-SCALE ALIEN WARRIOR STATUE FROM SIDESHOW COLLECTIBLES (BASED ON ALIENS). THE SRP ON THIS RESIN WONDER IS JUST \$250. If YOU'RE LUCKY, YOU CAN PICK UP THE EXCLUSIVE EDITION WHICH COMES WITH A FACE HUGGER!



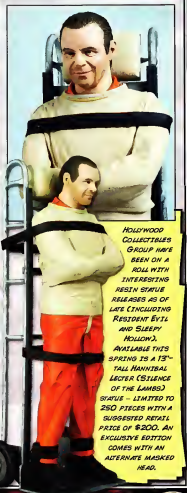
SIDESHOWTOY.COM IS NOW OFFERING THE HOW2WORKS-PRODUCED PRIEST! 12" FIGURES OF PUUGUN AND IVAN ISSAC (BASED ON THE POPULAR NOIR/FANTASY ANIME). EACH FIGURE SELLS FOR \$165 AND IS NOW IN STOCK (ALTHOUGH IN LIMITED SUPPLY).

HOW COOL WOULD IT BE TO EAT DINNER WITH YOUR VERY OWN ALIEN-THEMED CHOP STICKS? OR CREATE YOUR OWN ALIEN-SHAPED CHOCOLATES? WELL, NOW YOU CAN THANK TO KOTOBUKIYA!



MEZCO TOYS HAVE A LONG-STANDING RELATIONSHIP WITH LICENSED LIVING DEAD DOLLS (FREDDY, JASON, LEATHERFACE ... EVEN EDWARD SCISSORHANDS). IT COMES AS NO SURPRISE THAT CHUCKY (AS SEEN IN BRIDE OF CHUCKY) HAS BEEN ANNOUNCED FOR LATER THIS YEAR - NOT TO MENTION THE FIRST UNIVERSAL MONSTERS IN THE FORM OF DEAD DOLL DRACULA AND FRANKENSTEIN (MORE INFO NEXT ISSUE).

THE FIRST WAVE OF MCFARLANE TOYS' THE WALKING DEAD TELEVISION-BASED ACTION FIGURES ARE NOW IN STORES AND TO NO SURPRISE DARYL DIXON HAS BECOME THE BEST-SELLING FIGURE IN THE LINE. A BLACK AND WHITE (AND BLOODY) RICK GRIMES IS ALSO AVAILABLE EXCLUSIVELY AT TOYS R US. A SECOND WAVE OF FIGURES IS PLANNED FOR THIS FALL AND WILL INCLUDE SHANE, THE STOCYCLE AND WELL ZOMBIES.



HOLLYWOOD COLLECTIBLES GROUP HAVE BEEN ON A ROLL WITH INTERESTING RESIN STATUE RELEASES AS OF LATE (INCLUDING RESIDENT EVIL AND SLEEPY HOLLOW). AVAILABLE THIS SPRING IS A 13"-TALL HANNIBAL LECTER (SILENCE OF THE LAMBS). AVAILABLE THIS SPRING IS A 13"-TALL HANNIBAL LECTER (SILENCE OF THE LAMBS). STATUS - LIMITED TO 250 PIECES WITH A SUGGESTED RETAIL PRICE OF \$200. AN EXCLUSIVE EDITION COMES WITH AN ALTERNATE MASKED HEAD.



DARK SHADOWS

A HORRORHOUND RETROSPECTIVE

by Jessica Dwyer

Vampires, werewolves, ghosts and witches on TV are commonplace today. Series such as *True Blood*, *Supernatural*, and *The Vampire Diaries* showcase what a new age this is for horror. It's a great time to be a fan of the things that go bump in the night.

But back in the late '60s, TV wasn't quite as easy a place to find such tasty bites for our darker appetites. That is, until one man brought the night creatures to life during the day. In doing so, a worldwide phenomenon was set free to ensnare the minds of youngsters, teenagers, and their parents. It reached beyond age and caught the interest of many who had never really been a fan of monsters or the supernatural before. It grew into one of the biggest cult TV series of all time, alongside *Star Trek* and *The X-Files*.

The series, *Dark Shadows*, changed the way people saw horror on television. It also changed the way people viewed vampires and how the monsters of film and TV would be perceived. It introduced viewers to one of the first heroic vampires, creating the blueprint for the tortured soul who fights his own nature in the decades to come. But beyond that, *Dark Shadows* created a world where all of the icons of gothic horror could come to live alongside the residents of a place called Collinwood.

Entering the Shadows

It all started with a dream. Back in 1965, Dan Curtis had a dream of a girl who

was a passenger on a mysterious train. That nighttime conjuration laid the groundwork for the new soap opera he was planning for ABC. Curtis later said he created his own version of Jane Eyre in Victoria Winters, the name chosen for that young woman from his dream. Working with Art Wallace, the show's writer, the duo created the first story arc for *Dark Shadows*.

The narrative followed Victoria (Alexandra Moltke), a young governess heading off to a new assignment with a wealthy family in Collinsport, Maine. The town is named after the very family she's going to work for, the Collins, who are the life blood of the community. Their manor house, Collinwood, is a massive structure which dominates the landscape upon which it is set. There are so many rooms, no one knows how many the mansion holds, but there is no doubt that it holds just as many secrets. Victoria's warned about her prospective employers before her arrival by local waitress Maggie Evans (Kathryn Leigh Scott). Once she arrives at the house, we are introduced to a family which is far from ordinary.

Roger Collins (Louis Edmonds) is the brother of the real power in the family, matriarch Elizabeth Collins Stoddard (Joan Bennett). Roger is a blunt, cynical and jaded man with a young son named David (David Henesy) who is to be Victoria's pupil. In addition to issues concerning his absent mother, David is a disturbed young boy who exhibits a rash of behavioral problems.

Elizabeth, though obviously troubled, is kind towards Victoria. She hasn't



left the grounds of the manor since her husband Paul Stoddard disappeared years earlier. Elizabeth has a child from that marriage, a teenager named Carolyn (Nancy Barrett), and while Paul may have disappeared from their lives, he still haunts both daughter and mother alike.

Victoria soon senses that the family is under some sort of supernatural curse that makes life misery for anyone residing in the house or connected to the family. As she continues tutoring David, she witnesses a ghost herself, that of Josette Collins, a tragic figure in the family history. David has previously witnessed the spirit, though no one believes his claim that she haunts the family's old house elsewhere on the property.

David and Roger have a rocky relationship, as Roger has never been certain the child was his. When Burke (Mitchell Ryan) returns (the man Roger suspects is David's real dad), things only get worse. David nearly succeeds in murdering his father by tampering with the car's brakes in retaliation for Roger threatening to send him away.

Meanwhile, Devin desires revenge against Roger for having planned an "accident" that sent him to prison for five years. Years earlier, Devin, Roger and Laura (David's mother and Devin's former love) were all friends. One night, after Laura accidentally swerved off the road and killed a man, Roger framed Devin by saying that he was driving. Roger and Laura were then married. Devin spent years figuring out a way to make Roger pay, as well as building up an enormous fortune of his own.

While all of this is transpiring, Laura mysteriously returns to Collinsport, a shock to the family who believed her dead. (The asylum where she'd been institutionalized had caught fire; it was assumed she'd perished in the flames.) Her present goal is to get an official divorce from Roger and take sole custody of David, but her reasons are actually far more nefarious. Turns out that Laura is The Phoenix, a creature destined to die and be reborn every century; she

wants David to die with her so they can be reborn together, mother and son. She nearly succeeds but the ghost of Josette, along with other members of Collinswood, manage to save David as Laura goes up in flames once more.

As is evident from this first part of the series, *Dark Shadows* was never a typical soap opera. Ghosts and murderous children, or mythical creatures like The Phoenix, were central to the plots. Nothing had been seen like it on television before, and here it was airing every weekday afternoon, in broad daylight.

While the show's budget was low, Curtis and his crew were doing a lot with what they had to work with. Most scenes were done in a single take, a practice that continued throughout the run of the show. One thing that made this possible was the number of theater actors involved, though it presented its challenges to film veterans like Bennett that were used to multiple takes, or even reshoots when necessary. This occasionally resulted in lines being misread or jumbled, but given the quick shooting schedule and the number of scenes filmed, it's quite impressive that it worked as often and as well as it did.

Bennett might have had a bit of a problem with lines, but she was Hollywood royalty and it was important to Curtis that someone of her caliber play the matriarch of the show. Bennett brought a level of class to Elizabeth's character that was perfect for the role. As a woman tortured by dark secrets yet determined to keep her family's honor intact no matter what, Bennett pulled it off exquisitely.

Even so, during these first episodes, the ratings of the series were struggling. The ghost of Josette had added a great deal of appeal to the series, as did the addition of Laura's magical storyline. But that didn't keep the show safe from cancellation. At this point, executive producer Curtis essentially took over scripting duties from Wallace and went on to direct many episodes as well.

Curtis loved scary stories and the supernatural. When the ratings started



to dip and the risk of cancellation loomed, he added a new character to the series in an attempt to save the show from the axe. This character would become the force that not only changed a certain soap opera, but the way vampires were perceived in pop culture forever.

Enter The Vampire

Barnabas Collins (Jonathan Frid) appeared onscreen (fully) for the first time on April 18th 1967. Barnabas was an ancestor of the Collins family who, as we eventually find out, was in love with Josette back in the 1700s. Cursed by the witch Angelique (Lara Parker) with vampirism after he spurned her, she also vowed that anyone who loved him would meet a tragic death ... a fate that soon befell Josette.

Barnabas is discovered by Willie Loomis (John Karlen) who had come to Collinwood with his friend Jason McGuire (Dennis Patrick). In an attempt to blackmail Elizabeth out of money, a friend of Elizabeth and Paul Stoddard, Jason plans on using his knowledge of what happened to Paul against Elizabeth. At the same time, Willie chances upon an alternate means of making money—after finding a family history stating that Barnabas' mother, Naomi Collins, was buried with her jewels, he decides to search for them.

The violent, hard-drinking Willie is very much a bad element disliked by all of Collinport, harassing everyone he comes into contact with, including Carolyn and Victoria. So it's no surprise that grave robbery for profit isn't beneath him.

All of this changes when he breaks into Eagle Hill Cemetery one night. Putting together the clues he's discovered, Willie opens a secret door inside the Collins family crypt and finds a coffin, secured with a chain. Willie quickly opens it, only to find himself choked by an onyx-ringed hand that shoots up from inside the coffin. The hand of Barnabas Collins.

Not long after, Barnabas arrives at Collinwood to pay his respects, introducing himself to the family as a cousin from England. The uncanny resemblance between Barnabas and his "namesake" is mentioned but he is still welcomed into the family.

However, Willie has disappeared ... and without the large sum of cash Elizabeth paid to get him



to leave town. When he is finally discovered, he's greatly changed: timid, terrified and seriously ill from having mysteriously lost a great deal of blood. After Willie recovers, he becomes Barnabas' servant, in more ways than one.

Barnabas also talks Elizabeth into allowing him to move into the old house on the estate and restore to its original form. At the same time, Willie is forced to procure victims to feed his master's taste for blood. As the attacks progress, with the town growing more and more terrified, Barnabas eventually comes upon the local waitress Maggie Evans. Her resemblance to Josette astonishes him, a coincidence that turns out to be very dangerous for her. Hoping to transform Maggie into the true personification of Josette, Barnabas kidnaps her and attempts to slowly brainwash her memory away. After several failed attempts and close calls, Barnabas decides to kill Maggie and start anew, this time setting his sights on Victoria Winters.

Guilt that he is to blame for what is happening and all the lives being destroyed, Willie tries to help Maggie. Eventually the ghost of Barnabas' sister, Sarah Collins (Sharon Smyth), aids in Maggie's escape. (Sarah frequently showed up over the course of the series to help those in trouble.)

Maggie ultimately winds up in Windcliff Sanitarium under the care of Dr. Julia Hoffman (Grayson Hall), a turn that led to one of the series' greatest pairings in the form of Dr. Hoffman and Barnabas Collins.

With the introduction of Barnabas, *Dark Shadows* ratings went through the roof and Jonathan Frid became one of most unlikely heartthrobs of the 1960s.

Barnabas was very much the bad guy, but also fit the tortured anti-hero mold. Viewers sympathized with his goal, which was simply to be with the woman he loved.

Barnabas could never bring himself to harm Victoria Winters, and would also fiercely protect his family if a threat was made against them. This protective nature even extended to Willie Loomis, even though there were many instances where Barnabas beat his servant outright for trying to warn others away or helping victims escape. As the series progressed, Barnabas grew to trust and actually care for his daytime protector, the man responsible for his release.

As they both changed over the course of the show, Willie and Barnabas grew into far more



heroic characters. Willie became protective of those around him, the horror of what his actions had wrought changing him into a new man. Despite his fear of Barnabas, he also grew to genuinely care for and respect his master. Meanwhile, Barnabas evolved from the villain to the protector of the entire Collins family. Always at odds with his darker self, he eventually became the hero of the series, putting himself at risk to save those at Collinwood, sometimes at the cost of his own soul. His journey served as the inspiration for many of today's modern vampire stories.

Dark Shadows' new popularity created a media frenzy for the cast who started showing up on magazine covers and in newspapers' entertainment sections. Frid appeared on Merv Griffin's show and was photographed at Playboy Clubs. Kids in high school and junior high suddenly knew where the jugular vein was during biology class because, "that's where Barnabas bites his victims." The vampire had arrived.

Barnabas had an iconic look inspired by Curtis' love of old school horror. The cane that he carried was straight out of Universal's *The Wolf Man*, an homage to Larry Talbot's walking stick. Those old films went on to inspire even more storylines in future episodes, especially that of a particular werewolf.

The Doctor Is In

Dr. Julia Hoffman herself became a trailblazer in the world of Dark Shadows. Grayson Hall's raspy voice and unique screen presence brought to life the woman who grew to love Barnabas with a desire equal to that of Angelique. Hall (whose husband Sam came onto the series as a writer and whose son wrote for the series' 1990s revival) accepted the role of Julia — originally conceived as a male character — after another actor backed out. (It's interesting to note that Dr. Natalie Lambert, a character on *Forever Knight* very similar to Dr. Hoffman, was also originally a male character in the TV-movie version of the story.)

Dr. Hoffman and Barnabas were unique in that they attempted to use science to cure Barnabas of his vampirism (a plot device previously seen in 1945's Universal classic *House of Dracula*). Despite being warned to avoid Barnabas by many people, Willie Loomis foremost among them, Julia kept by his side, a strong smart ally that Barnabas grew to trust with his life. The duo went through the series trying to stop the evils that befell the Collins family, including the evil witch Angelique.

Back to the Past

The next major storyline involved the first instance of time travel in the series. A séance is held at Collinwood (an occurrence that grew more frequent as the show progressed) which has a major effect on all in attendance: Victoria Winters is swept back in time, swapping places with governess Phyllis Wickes in 1795. This new plotline allowed many of the actors to play different roles than they normally did.

Victoria, who has become quite an expert on the Collins family history, meets the ancestors she's read so much about. This includes Barnabas (who is still human at this point) and Josette Dupres, whom Vicki has always felt connected to. Angelique is Josette's maid, though she still burns with desire for Barnabas. But as he's going to marry Josette, he won't have anything to do with her.

Vicki makes a mistake when she points out that Josette is supposed to marry Jeremiah Collins, Barnabas' uncle. Unbeknownst to Vicki, Josette had originally arrived to marry Barnabas (a fact not in the family history), but then Angelique casts a love spell on Jeremiah and Josette, causing them to elope. Once the word of this reaches Barnabas, he challenges Jeremiah to a duel where he shoots and kills his blood relative. (There is no remorse in this act, and you truly see some of Barnabas' darker side come out, even before the curse.)

With the death of Jeremiah, Angelique manages to get Barnabas to marry her. She then uses magic to bring Jeremiah back from the dead to keep Barnabas and Josette apart, a move that backfires when an undead Jeremiah nearly buries her in his own grave.

Barnabas, having discovered she is using witchcraft to rain down evils upon his family, tries to kill Angelique, whereupon she curses him to his vampiric fate. Barnabas returns from the grave a creature of the night. Horrified by what he's become, he tries to stay away from Josette lest he kill her or turn her into a "fellow bloodsucker." Despite Josette's family and the Collins family's best efforts, Josette meets her fate on the rocks below Widow's Hill, flinging herself over the edge rather than becoming Barnabas' undead bride.

Knowing that he'll never be free of Angelique and would only bring death and suffering on all those he loves, Barnabas goes to his father and asks him to end his life. Joshua Collins cannot find it within him to kill his son and instead, assisted by Barnabas' faithful servant Ben Stokes (Thayer David), he chains his child within a coffin, sealing the fate of Barnabas and the future members of the family.

While these events unfold, Victoria Winters is accused of witchcraft along with the deaths of Jeremiah and Josette. Through Angelique's influence, Sarah Collins, Barnabas' little sister, dies of pneumonia, which is also blamed on Vicki. (The Collins family history book, brought with her when she traveled back through time, proves to be a rather damning piece of evidence.)

Barnabas' Aunt Abigail sends for Reverend Trask (Jerry Lacy), a renowned witch hunter. A force to reckon with, Trask brings Vicki to trial. Her lawyer, a young man named Peter Bradford (Roger Davis), believes her innocence and falls in love with her over the course of the trial. Ben Stokes testifies to the discovery of Angelique's black magic, which nearly sets Vicki free, but then Angelique arrives in the courtroom, ruining any chance of Vicki being freed.

Vicki is sent to the gallows to hang for her crimes, with Jeff Swearing he'll find a way to them to be together. As the rope drops, Vicki is sent back to the 1960s, with poor Phyllis Wickes left in the noose instead.

The Witch with the Face of an Angel

Lara Parker as Angelique was a perfect bit of casting. Parker was a theater actress with hauntingly blue eyes and, in the series, blonde hair. Exceedingly beautiful, she was the most opposite type one could imagine when casting a witch. She was a strong female lead and no shrinking violet, much like cast-mate Grayson Hall.

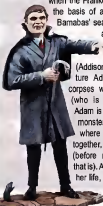
Parker was able to bring sympathy to a truly despicable character. Having been used and thrown away by Barnabas, Angelique was a constant reminder of his past sins, something she would never let him forget.





In 1975, Parker worked on another Curtis project playing, yes, a witch, in an episode of *Kolchak: The Night Stalker*. Now a writer, she has written several novels based in the world of *Dark Shadows*.

The Spark of Life and a Modern Prometheus
Science fiction and horror crossed paths on the series when the Frankenstein story was used as the basis of a new storyline. Julia and Barnabas' search for a cure leads them along the path created by Mary Shelley.



Dr. Eric Lang (Powell) creates the creature (Robert Rodan) from the help of Jeff Clark (actually Peter Bradford). Very much the Frankenstein with scars on his face from his skin has been stitched all and mute and violent. Meeting Carolyn Stoddard (nearly dying while saving him) is assumed dead and goes into hiding.

Adam learns to speak, read and write from the local occult expert Professor Eliot Stokes (Thayer David, playing his own descendant). He also befriends the sightless Sam Evans (David Ford), blinded by Angelique after being caught in the battle between the witch and Barnabas, who soon dies as a result of Adam's friendship.

Adam is discovered by Carolyn, but even though Adam proclaims his love for her, she cannot return his affections because of what he is. Adam then demands a mate be created, much like the creature from the Shelley novel.



the character of warlock Nicholas Blair (Humbert Allen Astredo) then comes to the fore, having already established himself as a force of evil in Collinwood. With Angelique under his control, Blair plans to use Adam as a blueprint for an army of undead creatures to assist a demon named



Debate still runs rampant in *Dark Shadows* fandom as to whether he was simply a very powerful warlock, a demon, or truly Lucifer himself.

Blair found himself in love with his complete opposite in the form of innocent Maggie Evans, whom he tried to make his willing eternal hell-dwelling bride. Like other supernatural denizens of the *Dark Shadows* universe, just when you thought he was gone for good, Blair returned again with a new name to go with his familiar face.

More than One Bat in the Belfry: Other Vampires

During the "Adam and Eve" storyline, Angelique was herself cursed with vampirism by Blair as punishment for meddling with his plans with Adam. Angelique, in turn, created another vampire in the form of Tom Jennings (Don Briscoe), a handyman on the Collins estate with a little sister named Amy (Denise Nickerson, who can be remembered as Violet from



Diablos (we can pretty much all agree on who this is) to take over the world.

Eve (Mare Wallace) is created, but not in the same way as Adam — her life force provided via magic and a soul that had lived before, namely Danielle Rogers. As a result, Eve remembers Danielle's former flame Peter Bradford and isn't interested in Adam, something which drives the monster insane and leads to her death at his hands. The loss of Eve drives Adam even further over the edge and he decides to make Bambi pass by taking the life of the one he loved (also from Shelley's novel). While kidnapping Vicki, Adam is shot but escapes to his friend Professor Stokes where he recovers.



Willy Wonka & the Chocolate Factory

After the vamped-up Tom attacks Julia Hoffman, Barnabas destroys him with a stake to the heart. Blair, never one to pass up an opportunity, raises Tom back to life to be his servant. Tom again fights Barnabas and loses, his foe using a move from the Van Helsing playbook (making a cross from candlesticks).

The habit of turning Collinwood workers into vampires quickly became common practice as another from 1987 was changed by Bamabas. Dirk Wilkins (played by Roger Davis, as yet another character) played a significant role during the "Quentin Collins mystery" storyline, wreaking havoc upon the family until being staked himself.

During the "Leviathans" storyline, Bamabas once again became a vampire via the power of the Leviathans themselves, attacking and turning two more women, one of whom was Megan Todd (Marie Wallace, yet another character in her tenure on the series). Megan enthralled Roger Collins before Willie Loomis (of all people) stakes her through the heart.

Another vampire appeared in the form of Roxanne Drew (Donna Wandrey), a character who played a major part in the parallel-time plotline of the series. Roxanne's vampirism was due to yet another attack by Barnabas during Julia Hoffman's travels back to the 1840s. She returned in present-day Collinwood, still a vampire. After Barnabas does his own time traveling to change events, Roxanne met her sunlit death in the previous century at the hands of her own brother, Randall (Gene Lindsey).

The Unseen Star: The Music of Robert Coert

The music of *Dark Shadows* is one element of the series that truly sticks with viewers. Bob Cobert, who composed the iconic melodies, worked with Curtis throughout his



career, starting with *The Strange Case of Dr. Jekyll and Mr. Hyde*.

Having composed music for television since the mid-'50s, Cobert's work on *Dark Shadows* was haunting and to this day instantly brings back images of waves crashing against rocks and lonely, long-empty rooms. "Quentin's Theme" was a particularly popular piece, as was the music-box theme that accompanied Josette wherever she went.

The music was used and reused by Curtis, eventually brought back for the *Dark Shadows* series in the 1990s. Cobert also scored the two feature films based on the show.

The Full Moon Casts Dark Shadows

ANGELIQUE While Barnabas Collins is easily the series' most popular resident, there was another iconic character that nearly matched the vampire's appeal: lycanthrope Quentin Collins (played by David Selby). Quentin was a fan favorite for many reasons. He was the dashing and tragic rogue of the series, the lady's man and gambler. His character combined not only a healthy dose of Dorian Gray, but various bits of myth and legend including zombies and even parts of ancient Greek lore.

Seely graced the cover of many a '80s teen magazine, and also had a hit record with the Top 10, Grammy-nominated single, "Shadows of the Night (Quentin's Theme)," the theme music linked with his character accompanied by Seely's voice-over.

Quentin possessed a bit of Mr. Rochester as well – his secrets lived within the walls of Collinwood and died there with him, returning within his own visage and the blood of his descendants. He carried within him the tragedy of Universal's Larry Talbot (the inspiration for not only Quentin's tale but that of other werewolf in the series, Chris Jennings).

After the demise of Tom Jennings, his twin brother Chris (also played by Briscoe) returns to Collinsport to investigate his sibling's death and to check on his sister Amy. We soon learn that Chris suffers from the family curse of the werewolf, passed down to the first-born son of each generation. Born only moments before his twin brother, Chris was doomed from the cell-o.

Amy, distraught over Tom's death, manages to convince her older



Did You Know? David Selby's Quentin helped make mutton chops more socially acceptable in America—as comics (X-Men's Wolverine) and music (Glenn Danzig) have demonstrated.

Did You Know? Beginning in 1966, Paperback Library published a series of novels based on *Dark Shadows* spanning 32 books written by Canadian author Dan Ross (under the alias Marilyn Ross).

brother to stay in town. Chris finds an ally in Barnabas Collins, someone who knows a little something about being cursed himself, who promises to help Chris solve the mystery of his lycanthropy. Then Sabrina Stuart, one of Chris' ex-lovers, comes to town, her hair turned white from shock upon witnessing Chris's transformation. Her brother Ned (Roger Davis in yet another role) has brought her to Collinsport to discover exactly what happened.

While Barnabas and Chris work together, mysterious things start happening at Collinwood, as both David and Amy (who is now living there) start to act strangely and play "The Game." The children have released a pair of ghosts that roam freely within the house. Maggie Evans (now the governess for the children after Vicki Winters' disappearance into the past to be with Peter Bradford) must fight against the spirits who are trying to steal the souls of her charges: the ghosts of Quentin Collins and Beth Chavez (Terry Crawford).

Eventually Quentin and Beth possess David and Amy, forcing the residents of Collinwood to move into "The Old House." David is stricken ill from the experience and to save his life, Barnabas uses

a set of I-Ching wands (a bit of Chinese occultism) to open a doorway into the past in order to figure out why Quentin is haunting the family. During his time in the past, Barnabas again becomes a vampire. We discover Quentin's past and his connection to nephew Jamison Collins (David Henesy). Jamison worships Quentin, though he is hardly a role model at this point. His wor-

shipping and caddish behavior leads directly to his downfall. Quentin marries a gypsy named Jenny (Marie Wallace), who then goes mad after Quentin leaves her pregnant and alone at Collinwood. Beth, her maid and caregiver, eventually shoots Quentin—the very event which causes the haunting. Barnabas and Julia Hoffman, along with the help of Count Petofi (Thayer David), avert Quentin's murder, thus halting the modern-day paranormal activity, but then Quentin kills Jenny when she attacks him with a knife.

Knowing that her gypsy family, especially sister Magda (Grayson Hall in a lot of tan makeup), would be angry at the loss of their sister, Quentin hides her death. Magda discovers the truth regardless and places the curse of the wer-

wolf on Quentin and all of his male descendants, not knowing that he and Jenny have had twins ... one male and one female. Turns out Chris Jennings is Quentin Collins' great great grandson.

Eventually, Quentin finds a cure when a magical portrait is painted which changes on the night of the full moon instead of his real self. The portrait also does the aging for Quentin, making him now ... immortal.

The Gypsies and the Right Hand of Fate

Magda and Jenny's stories are some of the more colorful of the series especially with the addition of Count Petofi and his right-hand man, Aristide (Michael Stroka). Petofi was a warlock and ex-werewolf who had much of his power placed within his right hand. The

hand was severed and given as payment to the gypsy who cured him of his lycanthropy ... a decision Petofi would instantly regret. Forever trying to find a way to get his hand back, the Count now openly loathes the gypsies. Body swapping, insanity, possession, murder ... this was the way of the world in 1897 Collinsport.

Lovecraft Comes to Collinsport

The next major plot comes straight from the lore of Lovecraft. The Leviathans were a race of monstrous beings (much like the Elder Gods) that controlled the earth before mankind came upon it. When Barnabas tries to use the power of time travel to change his tragic history, he is stopped by two Leviathans and made to carry the essence of their leader back to present day so it may be reborn. Without the ability to resist, Barnabas does so, delivering the box containing the essence to an antiques shop.

The owners, Philip and Megan Todd (Chris Bema and Marie Wallace) open the box and a child appears. The baby grows exceptionally fast into the form of Jeb Hawkes (Chris Pennock), the Leviathan leader. The cult of the Leviathans grows, corrupting David, Elizabeth, Amy, and even Barnabas. It is discovered that Paul Stoddard, Elizabeth's long-absent husband and Carolyn's father, had made a pact with the Leviathans for wealth and power in exchange for his most precious possession: Carolyn herself.



he is hardly a role model at this point. His wor-



Action Figures: In 2006 Majestic Studios produced three 12" action figures based on Dark Shadow's Quentin and Barnabas ("modern day" and "1795"), complete with alternate heads and accessories.



Jeb, who can raise the dead as well as curse Barnabas back into being a vampire, desires Carolyn for his bride. But when he truly falls in love with her, he joins forces with Barnabas to stop the cult's plans, ultimately sacrificing himself in the process.

Parallels in the Shadows

The last year of *Dark Shadows* began the massive "Parallel Time" plotlines which saw characters change history, traveling to the past and future, and for the first time on the series, viewers saw Jonathan Frid play a character other than Barnabas Collins.

Curtis and his writing

team revisited *The Turn of the Screw* for inspiration on another possession tale and look to the gothic novel *Rebecca* for a story detailing an alternate timeline where Maggie Evans marries Quentin Collins and is haunted by the spirit of his dead wife, Angelique. During this storyline, we also got a taste of Jekyll and Hyde via Dr. Cyrus Longfellow and Mr. John Yaeger (both played by Chris Pennock). During this time, future Charlie's Angel Kate Jackson joined the series as Daphne Harridge.

The series ended by paying homage to *Wuthering Heights*, turning one of the key relationships in the series upon its head. In parallel time, in the year 1841, Bramwell Collins (Jonathan Frid) returns to Collinwood from abroad to find the woman he loves, Catherine Harridge (Lara Parker), Daphne's sister, is marrying his cousin Morgan. Raving with jealousy, Bramwell lashes out at both Catherine and Morgan. There is also the matter of a lottery the family is cursed to take part in, where the chosen members of the family must spend the night in a room that will either drive them mad or kill them.

This final act of *Dark Shadows* was notable in its having Barnabas pining for Angelique; in the end they wind up the happiest couple of the series.

Dark Shadows spawned two feature films, both taking elements from the series for their plots and having the cast members return either as their original characters or in new roles. *House of Dark Shadows* (1970) retold the tale of Barnabas' return to Collinwood (far bloodier and more fatal, of course). *Night of Dark Shadows* (1971) surprisingly didn't involve werewolves — although it focused on Quentin and Angelique, it was an original ghost/possession

story.

In the early '90s, Curtis resurrected *Dark Shadows* for NBC with Ben Cross starring as Barnabas. Curtis also cast Roy Thinnes, his lead from 1973's *The Morristapes*, as Roger Collins. Taking on the role of Elizabeth Collins Stoddard was legendary actress Jean Simmons, while horror icon Barbara Steele was cast as Julia Hoffman. Joseph Gordon-Levitt would have one of his first starring roles in the series as David Collins.

"The Revival," as it has come to be called, lasted less than a season. Due to low ratings in its Friday night slot, it never found the audience it was looking for. When its cancellation was announced after 12 episodes, fans

vehemently protested to NBC affiliates across the country ... to no avail.

In 2004, the WB filmed a pilot starring Alec Newman as Barnabas and a much younger cast on board, including *Planet Terror*'s Marley Shelton as Victoria Winters. The pilot never aired and has only been shown once or twice at *Dark Shadows* conventions.

In recent years, Big Finish Audio in the UK has brought back many of the surviving cast to record a series of audio dramas set in the world of *Dark Shadows*. These new tales follow Quentin Collins and the Collins family in present time. Jamison Selby (the son of David Selby, named after the character Jamison Collins), has written and starred in some of the shows which are still being produced. Jonathan Frid recently returned to the role of Barnabas in an episode entitled "The Night Whispers." Additionally, the first issue in a new series of *Dark Shadows* comics was launched last year by Dynamite Publishing, penned by Stuart Manning and Francesco Campbell.

As you can see, much like the vampire Barnabas Collins, *Dark Shadows* refuses to die. MPI Home Video is readying itself to release the COMPLETE series on DVD, in a set priced at a hefty \$599.98. But before you balk at the figure, remember there were 1,225 episodes produced.

Dan Curtis took tales that were familiar and gave them a fresh new world to live in. Every gothic story and scary monster found a home in Collinwood and the town of Collinsport. Every school kid who rushed home to watch it in the '60s and '70s (and every horror fan that has rediscovered it since) will always have a home there too, with a seat saved for them at The Blue Whale. 🐳





THE GOOD, THE BAD, AND THE UGHHHH, LEE

CHRISTOPHER

LEE

A CAREER RETROSPECTIVE

BY AARON CHRISTENSEN

As any card-carrying horror fan knows, being an aficionado of this much-maligned genre is hard work. It requires dedication, patience, a penchant for black T-shirts and an unquenchable thirst for knowledge – what's gone before, what lies ahead, and what's hiding under the bed. As such, there are certain movies and names that are required knowledge. Today's subject is one of them.

With a list of film/TV appearances that reaches into the hundreds, Christopher Lee has been a name-brand celebrity and horror mainstay for over 50 years, best known to today's mainstream audiences as the evil white-haired wizard Saruman from Peter Jackson's *Lord of the Rings* trilogy (or possibly – shudder – Count Dooku in the second and third *Star Wars* prequels). No doubt this suits Sir Lee's sensibilities just fine, as the actor has taken great pains to explain over the decades that he's never actually been in a horror film, preferring to call them "fantasy pictures" or "occult thrillers." (All due respect, Chris, but lighten up.)

Born Christopher Frank Carandini Lee in 1922 in London, England, the young actor joined the Rank Organisation in 1947, training as an actor/singer but due to his imposing height usually found himself cast only in bit parts. He struggled for nearly a decade before being catapulted to international stardom (alongside best-friend-to-be Peter Cushing) in Hammer's one-two punch, *Curse of Frankenstein* (1957) and *Horror of Dracula* (1958).

In the years that followed, Lee would amass an enormous array of credits, ranging from swashbuckler (*The Three Musketeers*) to detective

(*Sherlock Holmes and the Deadly Necklace*) to James Bond villain (*The Man with the Golden Gun*). Even as he turns 90 on May 27 – a birth date he shares with Vincent Price – Lee shows no sign of slowing down; he's averaged three films a year for the past five, with numerous others on the horizon, including the much anticipated return to Middle Earth, Jackson's *The Hobbit: An Unexpected Journey*.

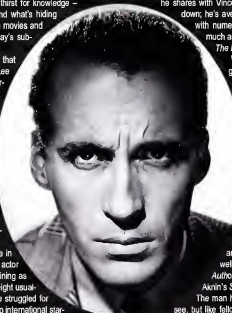
While Lee may spurn inclusion within the genre proper, a thorny rose by any other name will still draw blood. In addition to this year's US release of Robin Hardy's *Wicker Man* sequel, *The Wicker Tree*, he'll reunite with Tim Burton for the upcoming reboot of *Dark Shadows*.

But we have come to praise Lee, not to bury him. Rather than go into the lion's oft-mentioned stature (6'5"), knighthood (2009), stentorian voice, proficiency in languages or extensive discography, we'd prefer to spend some time with the 61 fright films that have endeared him to generations. (For those looking for more inside scoopage, Lee's autobiography, *Tall Dark and Gruesome* – and 2004's expanded *Lord of Misrule* – are well worth picking up, as are Jonathan Rigby's *Authorized Screen History* [2003] and Laurent Akinin's *Sir Christopher Lee* [2011].)

The man hasn't always been so choosy, as we shall see, but like fellow fiends Cushing, Price and Boris Karloff, his distinctive presence usually elevates the proceedings a notch or two (emphasis on "usually"). So, without any further adieu, into the deep and we dive. ...

The Curse of Frankenstein (1957) d. Fisher, Terence
It's impossible to overstate the significance of this relatively low-budget British horror offering. Its release launched Hammer Studios onto the international radar and paved the way for a second golden age of gothic horror cinema. For Lee and co-star Cushing, it would prove a watershed moment: the two became screen scream legends overnight, their names to be forever entwined. As the titular Baron, Cushing displays a fanaticism and wit as sharp as his oft-used scalpels. Cast largely for his height, Lee is given less opportunity to imbue his creature with the sympathetic shadings associated with Karloff's, but his portrayal is more monstrous, aided in no small measure by Phil Leakey's gruesome makeup. A financial powerhouse both at home and abroad, *Curse* spawned five direct sequels and inspired countless European and American efforts for years.

Horror of Dracula (aka Dracula) (1958) d. Fisher, Terence
The triumph of Hammer's *Frankenstein* made an update of Universal's other "Dark Twin" a foregone conclusion. Shattering worldwide box-office records with its fresh injection of sex and blood, *Dracula* announced itself as a landmark horror film, cementing Lee's status as a rising star. As the Count, his formidable presence and physical prowess are well put to use, creating a Dracula that is by turns seductive, vicious, charming and terrifying. He is well matched by Cushing's Van Helsing, a man proficient with a hammer, stake or pair of candlesticks. The climactic chase through Castle Dracula is probably the most memorable climax to any vampire film, period. With James Bernard's epic score pounding away, Cushing and Lee keep our stairs and toddlers (bring them selves at each other like two young swashbucklers. Essential viewing.



Corridors of Blood (1956) d. Day, Robert

As much historical drama as straight-up horror film, Karloff's surgeon struggles to discover the secret to safe and easy anesthesia for his patients, a quest which leads him into some very unsavory company. Lee shines in one of his slickest roles, that of "Resurrection Joe," a ruthless grave-robbing killer miles from the regal bloodsucker that made him a sensation the same year. Instead of relying on natural screen charisma, Lee is actually acting here; it's more than a little exciting to see.

The Hound of the Baskervilles

(1959) d. Fisher, Terence
While not 100 percent faithful to Conan Doyle's source material, Hammer seized upon another opportunity to breathe Technicolor life into a cinematic/literary icon: Sherlock Holmes. Cushing dons the deerstalker with the same intelligent, dedicated authority of his Van Helsing character, with Andre Morel's Watson a decidedly less buttonish take than Nigel Bruce's incarnation in the Basil Rathbone series. Lee is perfectly cast as the arrogant yet vulnerable Henry Baskerville, ably supported by Francis De Wolff, Ewen Solon and Maria Landi as the fiery Cacle.

The Man Who Could Cheat Death

(1959) d. Fisher, Terence
Despite having attained leading-man status, Lee accepted a supporting part in Hammer's next effort, a remake of 1945's *The Man in Half Moon Street*. Anton Diffling plays the 104-year-old scientist who looks a mere 40 due to periodic gland transplants from younger, healthier human victims (and having luscious Hazel Court around probably doesn't hurt). Lee takes a break from playing the villain, assuming the role of Dr. Gerrard, a disbelieving surgeon whom Diffling begs for assistance in his nefarious task. With its venerable cast, intelligent script and high production values, it's surprising the film hasn't reached the same level of recognition as other Hammer pics.

The Mummy (1959) d. Fisher, Terence

Digging further into the Universal vaults, Cushing and Lee find themselves again at each other's throats, with Lee doing the heavy staggering as the bandaged one. The lanky actor's accomplished mime skills, only hinted at in *Curse of Frankenstein*, result in a singular performance that might surprise some with its depth—revealing murderous rage or centuries-old heartache with a single gesture or glance. Bernard Robinson's magnificent production design also deserves recognition, especially in the Egyptian flashback scenes.

The City of the Dead (aka Horror Hotel) (1960) d. Moxey, John Llewellyn

Three months after *Psycho* hit cinemas, this effective, fog-drenched Satanic

feature pulled a similar magic trick, doing away with one of its main characters halfway through the film. When young co-ed Venelia Stevenson proposes a paper on New England witchcraft, professor Lee directs her to the small village of Whitewood... where she quickly finds herself a target of the resident coven. Lee is reassuring and menacing in equal measure, but Patricia Jessel deserves equal attention for her riveting dual role as elder witch and reincarnated modern counterpart. American producers Milton Subotsky (who wrote the screen story with George Baxt scripting) and Max Rosenberg's first horror effort; its success would lead directly to the creation of Amicus Pictures, the challenger to Hammer's U.K. horror crown.

The Two Faces of Dr. Jekyll

(1960) d. Fisher, Terence
Initially approached for the flashier dual role, Lee declined, perhaps not wishing to log another "monster" on his resume so soon. Instead, he plays the scientist's hedonistic companion who personifies the film's criticisms of Victorian society—that the "respectable" may harbor darker tendencies in private. Wolf Mankowitz's adaptation delivers this message in spades, as well as upending the established convention of Jekyll transforming into a hideous bestial Hyde. Here, Paul Massie's dull, bearded academic changes into a handsome, clean-shaven brawler whose attractive exterior masks the immoral beast within. With lovely Dawn Addams and Norma Marla on hand, there is much to enjoy in this oft-overlooked entry in the Hammer canon.

The Hands of Oric (1960) d. Greville, Edmond T.

One of numerous films based on Maurics Renard's novel, with Mel Ferrer as a world-famous pianist who suspects a murderer's hands have been grafted onto his wrist following a plane accident. However, this version veers off course by introducing a blackmailing magician (Lee) and his sexy assistant (Darryl Carrell), then spending an inordinate amount of time on the duo's nightclub numbers. With its confusing, talky script and inappropriate

peppy jazz score throughout, it's unlikely this will replace *Mad Love* as the preferred adaptation anytime soon. That said, Lee's joyously evil, mustache-twirling illusionist certainly provides entertainment value, as do Carrell's revealing spangly outfits.

The Terror of the Tongs (1961) d. Bushell, Anthony

The Red Dragon Tong, a nefarious Hong Kong criminal organization, becomes the target of revenge-seeking sea captain Geoffrey Toone after ruthlessly murdering his daughter. Hammer's companion piece to *The Stranglers of Bombay* features Lee as the Tongs' cunning leader, Chung King (a role that led directly to his five-film run as Sax Rohmer's supervillain Fu Manchu), and he gives it his sneering authoritarian air. Filled with rich turn-of-the-century atmosphere, opium



dens, rousing action and violent acts of torture, and while gorgeous Yvonne Monlaur (*Brides of Dracula*) hardly convinces as an Asian slave girl, seeing Burt Kwouk (Cato from the *Pink Panther* series) pop up is a treat.

Scream of Fear (aka Taste of Fear) (1961) d. Holt, Seth
One of Hammer's most effective, understated black and white thrillers. Susan Strasberg's plucky wheelchair-bound protagonist

attempts to uncover the mysteries occurring at her estranged father's estate. Chauffeur Ronald Lewis, new mother-in-law Ann Todd and Lee's patronizing family doctor all contribute to Strasberg's paranoia that someone has murdered her father... and is trying to kill her next. Director Holt crafts numerous tense sequences, judiciously eliminating music and ambient sound as the camera prowls the darkness; likewise, Jimmy Sangster's intelligent script keeps viewers guessing. (Trivia: Lee's character's name, Dr. Pierre Gerard, is the same as his character in 1959's *The Man Who Could Cheat Death*.)

Hercules in the Haunted World (1961) d. Bava, Mario
Reg Park is the legendary mythical musclem, venturing into the underworld to save the soul of his sweetheart, with Lee co-starring as an evil mystic seeking to overthrow the kingdom. A fun, fantasy-filled romp featuring awesome encounters with huge stone monsters and lakes of fire, all illuminated by Bava's trademark colored lighting schemes.

Horror Castle (aka The Virgin of Nuremberg) (1963) d. Margheriti, Antonio
Returning to Italy two years later, Lee worked with another master of gothic horror on this delightfully depraved gem that has new bride Rossana Podesta settling into husband George Riviere's German castle. (The "virgin" of the title also refers to the infamous Iron Maiden, one of many such torture devices populating the gloomy castle's museum.) When Podesta begins seeing fresh victims appearing and disappearing throughout the exhibit, she suspects scared, mysterious family friend Lee of the crimes. Margheriti manifests a wonderfully creepy atmosphere from the opening credits and Riz Ortolani's score provides an intriguing counterpoint to the strange goings-on.

The Whip and the Body (aka What?) (1963) d. Bava, Mario
Lee and Bava teamed up again for this eye-popping exercise in stylistic sadomasochism, so kinky and bizarre for its time that prints frequently found themselves slashed to bits. The star hurls himself into the role of a nobleman returning home to his ancestral castle after a scandalous, self-imposed exile. After discovering fiancée Deliah Lavi has married his brother, he follows her to the beach and savagely whips her... to her delight. Although remarkable in terms of cinematography and art direction, Lee was not brought in to perform his own du-

bing duties; listening to another actor's voice in place of the star's distinctive tones is distracting to say the least.

Crypt of the Vampire

(aka *Terror in the Crypt*) (1964) d. Mastrocinque, Camillo

A variation on Sheridan Le Fanu's classic story Carmilla, manor-born Lee worries that the mysterious deaths surrounding his beautiful niece Adriana Ambesi are part of a legendary curse put upon the house by the vengeful spirit of Camilla Karnstein. The moody black and white tale manages some decent atmosphere, though Lee does little except stand around and look surly.

Castle of the Living Dead (1964)

d. Ricci, Luciano/Sabatini, Lorenzo
The last of Lee's early '60s Italian horror efforts casts him as smudge-eyed Drago, a Count with an uneasy affinity for preserving human victims via his mysterious alchemy. After accepting an invitation to perform at the Count's shadowy castle, a traveling troupe of players finds their numbers dwindling in a hurry. Lee is less dynamic in this curious mad scientist/body count combo, but Donald Sutherland (in his first significant film role) takes up the slack with delicious dual performances as a dimwitted soldier and a cackling old hag!

The Gorgon (1964)

d. Fisher, Terence

Hammer's intriguing spin on the Greek legend about a witch whose gaze turns her victims to stone manages a few chills here and there. Unfortunately, despite John Gilling's imaginative script and stalwarts Cushing, Lee, Barbara Shelley and Michael Ripper, the enterprise is more or less undone by the final reveal of Prudence

Hyman's less-than-monstrous visage beneath a rubber snake-filled fright wig.

Dr. Terror's House of Horrors (1965) d. Francis, Freddie

The first official Amicus production, bolstered by stars Lee and Cushing, set the stage for a decade of Brit anthology horror. Like *Dead of Night* and *Black Sabbath*, the film is divided into individual tales linked by a wraparound story—in this case that of Cushing's mysterious fortune teller looking into his fellow train passengers' futures. Lee's segment finds him a vengeful art critic who, after being humiliated by an artist's prank, runs the offender down to his car. The artist loses a hand in the accident; Lee subsequently finds himself tormented by the disembodied, crawling limb. A larkish trifle, but an enjoyable one.

The Skull (1965) d. Francis, Freddie

Cushing plays a collector of occult artifacts who purchases a skull possessed by the malevolent spirit of the Marquis de Sade. Francis tries to inject some ingenuity into the slight tale (which could have perhaps sustained a 30-minute



Twilight Zone episode) with colored filters, flashing lights, "skull-cam" trick shots from inside the cranium, all to no avail. Lee, Michael Gough, and other Hammer alumni are on hand, doing their best to get through the proceedings without falling asleep. With this outrageously padded affair, you may not have the same luck.

Dracula: Prince of Darkness (1966)
d. Fisher, Terence

Following *Horror of Dracula*, Lee avoided donning the fangs for fear of typecasting. He was eventually lured back eight years (and a pile of cash) later for this rather predictable yarn of two English couples wandering into the Count's almost-but-not-quite deserted castle. Andrew Keir's gruff priest takes up staking duties, and Barbara Shelley's vivid character arc from priggish prude to prowling predator is a distinct highlight. Lee's dialogue was reputedly so clumsy that he refused to utter a word, reducing his performance to a series of hisses, stares, and gestures. Even so, the film was another gigantic hit.

Rasputin: The Mad Monk (1966)
d. Sharp, Don

With his intimidating beard and stringy black hair, Lee delivers one of his most rambunctiously unhinged performances as Grigori Rasputin, the pleasure-seeking, wine-guzzling monk who insinuated himself into the Russian high court. Historical accuracy is pitched in favor of scenes of debauchery, torture and murder, with Shelley and Suzan Farmer delightfully ineffective against Lee's wilful ranting.

Psycho-Circus (aka Circus of Fear) (1966)
d. Moxey, John Jewell

Lee reteams with his City of the Dead director for this engaging whodunit set under a traveling big top, playing a homely scared (and subsequently hooded) Russian lion tamer who happens upon the spoils of an armored car robbery. However, it soon becomes evident that one of the crooks is a member of the circus community, and they will stop at nothing to recover their ill-gotten gains. Despite Lee's limited on-screen time and wavering accent, this is a diverting time-waster with its share of suspenseful thrills.

Island of the Burning Damned (aka Night of the Big Heat) (1967)
d. Fisher, Terence

While the temperamental star has roared it on occasion, fans will likely find this amusingly low-budget sci-fi/horror effort charming in a Dr. Who kind of way. Just off the English coast, despite being winter, temperatures rise into the 100s, livestock sizzles in the field, black carbon trails appear everywhere, and the local citizenry (including old friend Cushing) slowly dwindles into crispy little piles. As a tight-lipped boarder at Patrick Allen's Inn, Lee's man of science may be the answer to the locals' prayers ... or is he their bringer of doom? Much amusement has been had at the expense of the "fried egg" monsters, but they're no

worse than any of myriad classic Star Trek creatures.

Blood Fiend (aka Theatre of Death) (1967)
d. Gellu, Samuel

As the director of a Paris Grand Guignol Theatre, Lee has a high old time berating everyone who crosses his path, especially his sycophantic band of players. However, when a spate of mysterious murders mortifies the city, suspicions

arise as to whether the killings are related to

Lee's sanguinary onstage illusions. Ellis Kadison and Roger Marshall's nimble script continually defies expectations with red herrings, and the effectively realized theatrical scenes and impressive twist ending make this under-viewed flick a surprisingly satisfying discovery.

The Torture Chamber of Dr. Sadism (aka Blood of the Virgins) (1967)
d. Reini, Harald

A sumptuously lensed German feature that elicits favorable comparisons to the work of Bava or Roger Corman's AIPoe series with its colorful, occasionally avant-garde imagery, Lee assays the role of the sadistic Count Regula who, found guilty of the ritualized murder of 12 virgins, is condemned to death, swearing vengeance upon his judges before having a spiked gold mask smashed onto his face. (Hello, Black Sunday.) Lee's prophecy seems to come true 35 years later after Lex Barker, a descendant of the head magistrate, arrives in town to claim his inheritance: a neglected castle filled with (wouldn't you know it?) torture devices. Inspired by Poe's "Pit and the Pendulum," Manfred R. Kohler whips up a lively tale of resurrection, reincarnation and revenge, with Reini's exquisite visuals accentuating the fever-dream mood. A sadly neglected effort well worth seeking out.

The Devil Rides Out

(aka *The Devil's Bride*) (1968)
d. Fisher, Terence

Armed with excellent production values and a top-caliber cast, this remains one of the shiniest (if lesser known) jewels in Hammer's crown. Lee plays against type here, heroically leading a small band of friends against Charles Gray's nefarious cult of devil worshippers. Richard Matheson's crisp screenplay condenses Dennis Wheatley's novel of black magic while remaining admirably faithful to the source material in word and tone. Fisher's direction is fluid and atmospheric, and while some of the effects are dated today, the committed cast manages to generate a palpable sense of dread and tension, particularly when lending off powers of evil from within a chalked-out pentagram.

Dracula Has Risen from the Grave (1968)
d. Francis, Freddie

In the decade following *Horror of Dracula*, Hammer had churned out several sequels and spin-offs, but there was no denying the Count's marquee value. Lee's third go-round as the big D occasionally paints by numbers, but still manages to inject some fresh ideas into the mix. A direct follow-up to *Prince of*



Darkness, Lee is revived from beneath icy waters by a rivulet of blood dripping from a priest's cut forehead; finding his castle sanctified, he sets out to make life hell for resident Monsignor Rupert Davies, his niece Veronica Carlson and her atheist sweetheart Barry Andrews. Screenwriter Anthony Hinds (as "John Elder") plays fast and loose with the legend, which allows for some surprising moments (such as when Lee is staked ... and puts the sucker out!). The appealing cast and Francis' fleet-footed direction make this an enjoyable gothic programmer, and the last cohesive Hammer Dracula pic.

Curse of the Crimson Altar (aka *The Crimson Cult*) (1968) d. Sewell, Vernon

Lee reunites with his Corridors of Blood co-star Karloff a decade later for this very loose adaptation of Lovecraft's "The Dreams in the Witch House." Antique dealer Mark Eden ventures to the rustic town of Greymarsh in search of his disappeared brother, encountering the cool and charming Lee as his host, as well as a green body-painted Barbara Steele within his nightmares. In one of his final screen appearances, Karloff lends admirable support alongside Michael Gough as a mumbling servant, but the muddled plot (something about a witch's descendant having formed a new cult that requires blood sacrifices) and bungled climax leave much to be desired.

The Oblong Box (1968)

d. Hessler, Gordon
Vincent Price's brother is deformed after an encounter with the native tribes in Africa, then put into a catatonic trance and buried alive, only to be resurrected by grave robbers supplying bodies for Lee's surgical practice. Any wonder he's a little ticked off? With its estimable body count and shoddy gore FX, *Box* feels very much like a low-rent installment of Corman's Poe series. First on-screen pairing of Price and Lee, though sparks don't exactly fly in their single scene together.

Scream and Scream Again (1970) d. Hessler, Gordon

A Nazi like military state is creating sexually ravenous, virtually indestructible supermen, but why, how and to what end remains a total mystery. The convoluted plot and (really) weak ending are bad enough, but *Scream* commits the unpardonable crime of putting Cushing, Price and Lee in the same movie—with star billing, no less—and not letting them do anything interesting together! Cushing is killed off after a four-minute cameo, while Lee's mysterious baddie and Price's nutty surgeon are barely in the same scene at the end. Interesting vignettes, but hardly pulls together.

The Bloody Judge (aka *Night of the Blood Monster*) (1970) d. Franco, Jess
A surprisingly well-mounted combo of historical war film, adventure, love story, and misguided justice/witch hunt horror. In the third of the actor's seven collab-

orations with the notoriously erratic Spanish filmmaker, Lee plays the infamous real-life Lord Jeffreys, mercilessly persecuting all who oppose King James II as well as numerous buxom female "witches." Beautiful blonde Maria Rohm stars along with Franco-fave Howard Vernon as the head executioner. Though the sex and violence are not nearly as prominent as other similarly themed '70s exploitation efforts, Lee was apparently vocal in his displeasure, claiming the more licentious scenes (such as Rohm's notoriously erotic corpse-licking number) were added in afterwards. Fine score by Bruno Nicolai.

Eugenie ... the Story of Her Journey into Perversion (1970)

d. Franco, Jess
Drawn from the Marquis de Sade's writings, this represents—alongside *The Awful Dr. Orloff*, *Vampyr* Lesbo and *Venus in Furs*—one of Franco's high water marks. Marie Liljeval plays the title character who, after being pressed into the service of the libidinous Rohm and Jack Taylor, becomes as sexually depraved and voracious as her masters. Having produced the star's *Fu Manchu* films, prolific low-budget raconteur (and Eugenie screenwriter) Harry Alan Towers secured Lee for a day's work as the leader of a strange sex cult. Despite the prurient title, this is a marvelously realized, dreamlike film that satisfies in a way that countless other Franco features do not.

Count Dracula (1970)

d. Franco, Jess
After years of complaining how Hammer failed to incorporate what he felt were the strongest elements/images/dialogue from Bram Stoker's novel, the star turned to bosom buddy Franco in the hopes of realizing the definitive film version. The results are a decidedly mixed bag. There are some wonderful moments, such as the character's first on-screen appearance as an old mustached gentleman whose white hairs turn progressively darker as his undead thirst is staked, or an infant being fed to ravenous vampire brides. (However, there's also the infamous "stuffed animal attack," among other head-shakers.) Herbert Lom is a commendable Van Helsing, and Klaus Kinski goes memorably ballistic as the fly-devouring Renfield. On the whole, this may not be the conclusive venture Lee had envisioned, but it's his favorite Dracula film so that should "count" for something.

Taste the Blood of Dracula (1970) d. Sessy, Peter

For Lee, 1970 was *The Year of the Cape*—hard upon completing Franco's version, he was coerced into yet another installment of Hammer's long running series. Due to the star's increasing reluctance (and salary demands), Hammer exec Anthony Hinds had scripted a Dracula film without Dracula, planning to have Ralph Bates take over as the Count's dark disciple. When Warner Bros. refused to back the film without him, Lee submitted to the cow once again. Even so, the character operates very much on the periphery, the "sins of the fathers



visited upon their children ... then visited back on the parents' theme providing the narrative thrust. The subversive acts of comely youth Linda Hayden, Isla Blair and Martin Jarvis doing in their dads (as Lee performs a superfluous count-down) eventually culminate in the zaniest finale of the entire franchise. But wait, there's more. ...

Scars of Dracula (1970) d. Baker, Roy Ward
Lee wrapped up his exceedingly busy year (10 films!) with yet another loopy

offering, this time reviled by ... wait for it ... a vampire bat puking up blood onto the ashes left at the conclusion of 'Taste the Blood' ... (yep, never a dull moment in Hammerland.) As if they knew the well was running dry, Hinds and director Baker start seemingly throwing anything and everything at the wall to see what sticks. Insane swarms of rubber vampire bats attacking parishioners? Check. Filmy sets visibly shaking as villagers trundle through? Check. Dracula scaling castle walls like a spider, whipping the hell out of servant Patrick Troughton, and stabbing Anouska Hempel with a rubber knife? Check, check and check. For sheer exploitation goodness, *Scars* is never boring, but even as the Count bursts into lightning-borne flame in the final reel, it was clear the main vein was running dry.

The House That Dripped Blood (1971) d. Duffell, Peter
Not bad anthology collection from Amicus, their third in the series, following *Dr. Terror's House of Horrors* and *Torture Garden*. Psycho scribe Robert Bloch offers up a wraparound story of a supposedly "evil" house, with a really agent unfolding four tales of mystery to doubling police detectives. "Sweets for the Sweet" features Lee as the authoritarian father of a young girl ... who just might be a witch.

I, Monster (1971)
d. Weeks, Stephen

A decade after *Two Faces of Dr. Jekyll*, Lee decided it was time to tackle the double-barreled role himself, even though screenwriter/co-producer Milton Subotsky inexplicably changes the characters' names to "Dr. Charles Marlowe" and "Edward Blake." There's no denying the star's enthusiastic approach, but the entire affair feels a bit unfocused (and looks so, due to initial 3-D shooting plans being scrapped but using the loopy process shots anyway). Like Franco's *Count Dracula*, there are numerous sequences that are truer to Stevenson's novella than any other screen adaptation, but faithful does not always translate into "entertaining." Despite the presence of Cushing, and Lee's impressively leering Blake characterization, in the end it all feels a bit rote.

Dracula A.D. 1972 (1972) d. Gibson, Alan

Taking a cue from *East of Eden*, modern setting, vampire smash, *Count Yorgo*

Vampire, Hammer sought to enliven their foundering flagship by bringing everyone's favorite bloodsucker into the present day. Further shoring up marquee value, Cushing was persuaded to return as Van Helsing, granting fans a chance to see the old rivals square off again. Despite off-heard groans about the mod nubbies' grating "hip" dialogue and the fact that vampire lore is again transmogrified to suit the occasion (silver for vampires?), there's still plenty for aficionados to enjoy. Cases in point: the delicious Caroline Munro and Stephanie Beacham, Christopher Neame's underrated "Johnny Alucard," Lee and

Cushing's breathtaking prologue sequence, Stoneground's awesome musical stylings ... (Okay, okay, I kid, I kid). Neither unmitigated disaster nor unqualified success, A.D. 1972 is an apt metaphor for Hammer at the time — a once-powerful giant trying to adapt in a strange new world.

Horror Express (1972)

d. Martin, Eugenio

While transporting the frozen remains of an evolutionary missing link via the Trans-Siberian Express, rival anthropologists Cushing and Lee, jewel thief Helga Liné and Cossack captain Telly Savalas must unite forces when the creaked creature proves to be not only alive, but psychically lethal. This manic, schizophrenic international effort moves like its locomotive namesake, barreling through leaps in logic, introducing (and offing) characters right and left, invoking old world spiritualism, extraterrestrial intelligence, guy-in-suit monsters, boiled-in-skull brains and marauding bands of zombies with nary a pause for breath. The result is one of the most enjoyable, unhinged efforts on either of the Hammer vets' resumes, and their affection for each other and the material shines through. Great fun.

Nothing But the Night (aka The Resurrection Syndicate) (1973)

d. Saddy, Peter

Frustrated by the current state of affairs, Lee formed Charlemagne Productions in order to create "not [more] of those macabre movies but ... a good evening's escapist entertainment." Based on a John Blackburn novel, this was the company's first (and sadly, last) film, and while certainly not perfect, it's got more going for it than its relative obscurity would lead one to believe. When three trustees of an exclusive Scottish orphanage die under mysterious circumstances, policeman Lee and pathologist Cushing begin an investigation that ultimately reveals an occult conspiracy with mysterious ties to the children. Unconventional in the extreme, this rewarding supernatural mystery also stars Diana Dors, Keith Barron and a very young Michael Gambon.

Dark Places (1973) d. Sharp, Don

Another woefully ignored horror effort from another one-off production company (Gemmung & Seydlitz), this sleazy haunted house flick features peerless char-



actor actor Robert Hardy (*Demons of the Mind*) as the head of an asylum who inherits a deceased patient's family mansion. More importantly, legend tells of a fortune hidden within the stately abode, bringing money-grubbing relatives Lee and Joan Collins (and meek notary Herbert Lom) out of the woodwork. Thanks to an original script, Sharp's impressively cultivated atmosphere and a gratifying third act, this is one dark place you might want to investigate.

The Creeping Flesh (1973) d. Francis, Freddie

After paleontologist Cushing receives an ancient, vaguely humanoid skeleton from New Guinea, he devises a theory that the beast's remains are constituted of pure evil – if he can distill an antidote to it, he can combat the sins of mankind in any form. Unfortunately, his less-altruistically minded half-brother (Lee) has designs on the find as well, and when it is discovered that any exposure to moisture results in the formation of goopy, translucent flesh appearing on the bones, a hideous nightmare begins to unfold. This innovative bit of cosmic horror has much to recommend it, not least of which being Peter Spenceley and Jonathan Rumbold's highly inventive screenplay coupled with Francis' moody atmosphere.

Raw Meat (aka Death Line) (1973) d. Sherman, Gary
 Intriguing little curiosity item about a dwindling tribe of cannibals living in the deserted tunnels of the London Underground, occasionally making off with unsuspecting Brits for munching. Hugh Armstrong's intense and sympathetic portrayal of the "tunnel man" prompts comparisons to Karloff's Frankenstein monster, while Lee uses his imposing presence to great (albeit brief) effect as a government inspector. Tame funky proto-electric sound score by Jeremy Rose and Will Malone.

The Satanic Rites of Dracula

(aka Count Dracula and His Vampire Bride) (1973) d. Gibson, Alan

Lee's final fanged appearance for Hammer goes much, much further into the bonkers-verse than any Dracula effort ever dreamed before. Picking up two years after the events of the previous film, Cushing's Van Helsing character learns that a mysterious organization (run by a Howard Hughes-type billionaire) is designing a virus to wipe out humanity in toto. It's no surprise to learn the hermit-like mogul is Dracula (played by guess who) – what is surprising is how much the audience is just expected to go along with Don Houghton's breakneck narrative. Where did Dracula get all those sheepskin vest-wearing, motorcycle-riding henchmen? Where'd his infinite wealth come from? How'd he come back from the grave in the first place? Why's he trying to wipe out his food source?

It's best not to get caught up looking for logic and just enjoy the pairing of these two titans of terror who, in spite of the insanity and inanity, are game as ever, determined to ride this bus to its thorny end.

The Wicker Man (1973) d. Hardy, Robin

In this classic cult chiller, Lee turns in one of his finest performances (his personal favorite – good thing, since he reportedly did the role for free). Edward

Woodward stars as a hard-as-nails Christian cop searching for a missing child on the remote island community of Summerisle, though his investigations turn up something far more sinister. Director Hardy skillfully crafts an atmosphere-drenched mystery, with Paul Giovanni's songs and music adding an unexpected high-spirited frolic to the dread proceedings. Extraordinary support provided by lovelies Britt Ekland, Ingrid Pitt and Diane Cilento. Adapted by Anthony Shaffer from his own novel, this is a must-see for any horror fan, and be sure to watch the uncut version.

To the Devil a Daughter (1976)

d. Sykes, Peter

The last genre film produced by the legendary British studio, *Daughter* is often condemned as "the film that killed Hammer," an unfortunate and unjustified reputation for a supernatural thriller that, in spite of a few stumbles, manages to acquit itself quite ably. Defrocked-priest Lee earmarks wallah Nastassja Kinski as the devil's future bride/mother, while her distraught father Denholm Elliott enlists the help of expert-occultist Richard Widmark to protect her. The troubled production suffered from a lack of funds (witness the rushed, unsatisfying ending) coupled with comparisons to *The Exorcist* and *The Omen*, but Christopher Wicking's adaptation of Dennis Wheatley's novel delivers numerous shocks and Sykes directs with energetic

flair. Lee and Widmark both deliver formidable performances while the 18-year-old Kinski exudes an unnerving amount of sex appeal.

Dracula and Son (1976)

d. Molinaro, Edouard

Strange, puzzling French comedy (with Lee even performing his role in French!) has the multilingual thespian sending up his most famous horror role by making him the not-so-proud papa of milquetoast offspring Bernard Manez. The two then encounter such hilarious modern-world trappings as inquisitive hotel bellboys, horror directors, coffin-shaped luggage and being approached to do toothpaste commercials. Very difficult to track down, but if at all possible, try to procure a subtitled copy in the original French language as the truncated, English-dubbed version is apparently quite a different kettle of blood.



Meatcleaver Massacre (1977) d. Lee, Evan

When a gang of students sadistically murder professor James Habb's wife, son, daughter (and dog!), the formerly mild-mannered educator summons a demon from his hospital bed to avenge him. Though he provides the "prologue" and "epilogue," Lee claims he was hired to narrate an entirely different film, then the footage was sold to "MMF" producers who proceeded to still their movie as "starring" the actor. In all likelihood, without Lee's unwilling participation, this derivative effort about spiritual retribution, occult rituals and teenage hoodlums (but oddly, no meat cleavers) would have deservedly disappeared into obscurity, but he's "in" it, so there you go.

End of the World (1977)

d. Hayes, John

As a stranded E.T. and the priest whose body he replicates, Lee pulls double duty in this turgid early Charles Band production, lordling over six alien nuns while blackmailing nosy brainiac Kirk Scott and bride Sue Lyon into procuring the mysterious elements necessary for their return trip home. Of course, once they've got the goods, Lee and his sister act reveal their darker purpose: they're really here to exterminate the Earth's population via a series of natural disasters. Cheapjack effects, stock footage, yawns and annoying weeo-weeo electronic music scores abound.

Return from Witch Mountain (1978) d. Hough, John

When space alien siblings Tony and Tia (Kim Richards and Ike Eisenmann) return to Earth to visit uncle Denver Pyle, they get caught up in an evil scientist's (Lee) mind-control scheme, and are ultimately pitted against one another in an impressively executed telekinetic showdown. While it may be a stretch to include this sequel to the 1975 Disney classic (even with its undeniable share of darker moments), for fans of a certain age, this was likely their first exposure to the talents of Lee, who seems to be having a marvelously villainous time alongside Betty co-star Bette Davis.

House of the Long Shadows (1983) d. Walker, Pete

Lee, Cushing and Price are joined by John Carradine for their final screen teaming, and while the picture itself is less momentous than one might hope, the horror icons actually get to play off one another and seem to be enjoying the opportunity. The broad comedy hijinks mark a distinctive change of pace for English bad boy director Walker, and while lead Dead End, Jr. might wear out his welcome, the quartet of aging veterans is clearly having a ball and their enthusiasm is infectious.

Mask of Murder (1985) d. Mattson, Arne

This Canadian rarity represents Sir Christopher's only slasher film on his extensive C.V. (seven years after declining the Dr. Loomis role in John Carpenter's *Halloween*). A rash of bloody straight-razor killings have police chief Lee and detectives Rod Taylor and Sam Cook in a lizzy, until the maniac is finally brought down, bringing peace again to the small snowy burg. That is, until the murders start up again — is it a psycho copycat or the masked madman back from the

grave? While the slashings themselves might satisfy GoreHounds (splashy affairs indeed), the rest of the movie is a crashing bore, spending as much time on Taylor's suspicions of wife Valerie Perrine's fidelity (cue the lingerie-sniffing scene).

Howling II, or Your Sister Is a Werewolf (1985)

d. Mora, Philippe

The first in a series of inferior sequels to the 1981 Joe Dante mini-classic, Lee stars as an occult investigator tracking down the surviving werewolf clan members in (music cue!) Transylvania. Sybil Danning sinks her teeth into the role of Stirba the lycanthrope queen, shedding her clothes in scene after scene (one disrobing is recycled eight, count 'em, eight times for the closing credits sequence). There's not much meat on these bones, but there are bucketsloads of unintentional laughs, such as Lee's explanation why only titanium bullets work on this hairy bunch or when Danning gets all warm and fuzzy — literally — in an attempt to replicate the infamous carnal bliss of the original.

Gremlins 2: The New Batch (1990)

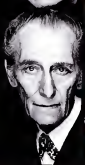
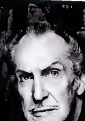
d. Dante, Joe

Lee makes the absolute most of the rare opportunity to render a comic character in this belated sequel to Dante's 1984 smash. A live-action Looney-Toon cornucopia of sight gags, pop-culture references and celebrity cameos, all delivered at

machine-gun pace by a game ensemble of returning cast members (Zach Galligan, Phoebe Cates, Dick Miller, Jackie Joseph) and newcomers (Robert Prosky, Robert Picardo and John Glover as the Trump-like owner of a Manhattan entertainment complex). However, the eponymous scaly beasts are the real stars and they're livelier (and funnier) than ever as realized by a miracle-working Rick Baker. As the strange, befuddled Dr. Catheter messing about with genetics, Lee seems to be enjoying himself more than he has in decades, squirming away in *invasion* of the *Body Snatchers* pods and winking at his *Dracula* persona with great relish.

Curse III: Blood Sacrifice (aka Panga) (1991) d. Barton, Sean

After American émigré Jerilee Harrison's sister halts an African tribe's ritual sac-



rificing of a goat, an evil sea spirit proceeds to hack its way through the film's white populace. As the resident sawbones, Lee actually tenders some substantial screen time in his supporting role, even managing a bit of Africanese as well as two hefty monologues. There's some brief nudity, mild gore and an overactive drum/synth score attempting to enliven writer/director Barion's suspense-free suspense scenes, while the hallway-decent (machete-wielding!) rubber monster design is by Chris Wales.

Funny Man (1994) d. Sprackling, Simon

"You're a funny man, Mr. Taylor, but I've met funnier, and so will you..." If you're a fan of the gooty one-liners and gore of the Leprechaun/late-'80s Nightmare on Elm Street series, then this oddball British horror/comedy might be just the ticket. Lee pops up as a sinister white-suited dandy who loses his ancestral house in a game of poker to rinky-dink record producer Benny Young, neglecting to mention the psychotic jester (Tim Jakes) who resides therein. Not to be taken seriously at all, as there's virtually no plot, but rather a stringing together of insane gags with a few effectively gory bits.

Tale of the Mummy (aka Tales of the Mummy) (1998)

d. Mulcahy, Russell

As some might have gathered by this point, Lee had no problems picking up a check for a couple days' work and featured billing. Here, the venerable actor exits the scene at the eight-minute mark, having fulfilled his obligations via a fateful 1948 excavation prologue (that includes some jaw-droppingly horrible CGI). Based on his journal entries, Lee's granddaughter Louise Lombard later recovers the sarcophagus for display in the London Museum. This original but silly take on the mummy legend has the bandages themselves become the monster, scrambling around London car parks, tube stations, laundry chutes and gay bars, extracting internal organs from seemingly random victims in order to restore Tales to life... with a cockamamie interplanetary alignment "licking clock" in place for good measure.

Sleepy Hollow (1999) d. Burton, Tim

Lee's first pairing with Burton amounts to little more than a cameo, but it's an enjoyable one, playing the frustrated burghmaster who sends Johnny Depp's intrepid police constable to investigate a series of recent beheadings in Sleepy Hollow. It's clear that the veteran actor is well at ease in his environment, and Lee has stated repeatedly that Burton is one of his favorites, if not the favorite director he's ever worked with. Considering the competition, that's saying quite something.

Corpse Bride (2005) d. Burton, Tim/Johnson, Mike

In this creepiest stop-motion feature, Lee is given an even lighter load: voicing the epically jawboned "Pastor Galwells" called upon to officiate the wedding of Depp's nervous bridegroom to Emily Watson's well-endowed (in many ways) maiden. Delightfully macabre and visually dazzling, this enchantingly dark tale has numerous throwaway homages/jokes that reveal Burton's inner monster kid.

Burke & Hare (2010) d. Landis, John

Engaging horror/comedy about the infamous pair of 19th-century Edinburgh confidence men who resort to grave robbing (and eventually bumbling murder), embodied by the superb comic teaming of Simon Pegg and Andy Serkis. Piers Ashcroft and Nick Moorcraft's highly fictionalized script meshes well with Landis' brand of grotesque absurdist leanings, and the scene is rife with cameos from Jenny Agutter, Ray Harryhausen, Tim Curry and The Office co-creator Stephen Merchant. Released without fanfare (to subsequent piddling box office), surprising considering the talent involved. As for Lee, his appearance as an ill-fated boarder is mildly amusing, but all-too-brief.

The Resident (2011)

d. Jokinen, Antti

E.R. doc Hillary Swank finds a swell bargain in her newly refurbished Manhattan apartment, with hunky Jeffrey Dean Morgan as her new landlord and potential paramour. This intended flagship of the newly revived Hammer Studios (before wiser heads ceded pole position to the superior *Let Me In*) disappoints mightily, despite solid production values and a fair amount of skin displayed by a certain hard-bodied two-time Oscar winner. Lee turns up promisingly as Morgan's grandfather, as if to pass benediction over the proceedings, only to be eliminated with precious little ceremony.

Season of the Witch (2011)

d. Sena, Dominic

Lee delivers a juicy boil-covered, hare-lipped guest spot, enduring heavy prosthetics for his limited time on screen in this high-profile B-movie starring Nicolas Cage and Ron Perlman as two wisecracking thrill-killing 14th-century Knights Templar. After suffering a crisis of faith, the deserters are pressed into duty transporting a suspected young witch to a remote abbey in the hopes of ending the Black Plague. The goofy third act goes giddy off the rails, and the shoddy demonic CGI may dampen spirits, but for those seeking mere escapism, this is a relatively inoffensive popcorn burner.



COLLECT THIS!

HAMMER ON DVD

by Nathan Hammeman

Founded in 1934, Hammer Film Productions is best known for their long-running series of gothic horror films produced during the 1950s, '60s and '70s. Although the company did not cater solely to horror fans, the "Hammer Horror" would alter the landscape on theater screens for three decades, ushering in a new age of genre filmmaking. Its influence is most immediately apparent within Roger Corman's Edgar Allan Poe features, as well as the output of Amicus Productions (who utilized many core elements within Hammer's talent pool). While countless variations on Hammer's model were produced, the UK original continued to dominate thanks to strong film titles, vivid color palettes,

impressive production values, the addition of sex and gore (an underemployed horror attribute until that time) and amazing actors such as Peter Cushing and Christopher Lee.

However, as they entered the '70s, the company began to face difficulties as filmmakers the world over were saturating the horror market and cinematic tastes were changing rapidly (spooky period thrillers giving way to chainsaw-wielding masked maniacs). Before long, Hammer Horror was closed for business.

In 2007, the Hammer name and assets were sold to a new investor who began reinvesting in film productions under the Hammer umbrella. The Hammer Revival, as it's called, was kickstarted in 2008, thanks to an online series called *Beyond the Rave*. In

2009, Nu-Hammer produced *The Resident*, starring Hilary Swank and Jeffrey Dean Morgan, officially marking the company's return to horror features. In 2010, they released the remake of *Let the Right One In* (titled *Let Me In*), followed quickly by the video release of *Wake Wood*. On February 3, 2012, the gothic ghost story *The Woman in Black* (starring Daniel Radcliffe) opened theatrically at \$21 million – officially marking Hammer's first successful release in over 30 years.

In conjunction with this issue's theme and *The Woman in Black*'s opening, the HorrorHound staff pondered the question: Has every classic Hammer Horror film been released onto home video? What you find in this issue's Collect This is our answer. A couple notes to hard-core fans: if you are indeed a serious collector, you may want to invest in an all-region DVD player, as one of the best buys for Hammer aficionados comes from the UK via their *The Ultimate Hammer Collection* – a 21-DVD box set packed with their finest overall titles. We also left out television productions such as the *Hammer House of Horror* collection. We hope you enjoy our "buyers guide" – and happy hunting!



The Abominable Snowman
This 1957 yeti feature was released onto DVD thanks to Anchor Bay in 2000, and again in 2003, as a two-pack with *Shiraz*. The single disc now sells anywhere from \$30 to \$60 OOP.



The Bride of Dracula
While this 1960 feature has never been released on a single disc, it was included in the Hammer Horror Series box set produced by Universal under the film's US title, *Night of the Living Dead*. This print set can still be found today.



Captain Kronos: Vampire Hunter
While out of print, this Paramount-distributed DVD of *Captain Kronos* (1972) is available online for a mere \$6. It was originally produced and released in 2003 OOP.



The Curse of Frankenstein
Warner Bros. issued this Frankenstein title in 2002, and again in 2004, as part of their Classics Collection box set. It was again released in 2005, packed with *Tra-la* the Blood of Dracula.



The Curse of the Mummy's Tomb
While this 1964 Hammer-produced Mummy title has never been released on a single-disc DVD, it was included in the Icons of Horror Collection four-pack which came out in 2008.



The Devil Rides Out
Another Anchor Bay disc, this title (also known as *The Devil's Bride*) was released in 2002, and in 2003, packed with *Resurrection*. Either DVD can sell for \$30 to \$100 on the secondary market. OOP.



Demons of the Mind
While it is no longer in production, the film can still be found online for around \$75.



Countess Dracula
One of the better buys for Hammer enthusiasts, this 1970 classic can be found as a two-pack with the *Vampires Lovers* as MCM Midstate Movies' budget line of double-features.



Crescendo
This 1969 Stephen Powers/Charles Olson title can only be purchased on Warner Bros.' DVD-R Dr. Dendron series, at website.com for approximately \$75.



The Devil Rides Out
Another Anchor Bay disc, this title (also known as *The Devil's Bride*) was released in 2002, and in 2003, packed with *Resurrection*. Either DVD can sell for \$30 to \$100 on the secondary market. OOP.

Did You Know? In the early 2000s Anchor Bay released a total of 28 Hammer films onto DVD (known as "The Hammer Collection"), including non-horror films *The Anniversary* and *The Viking Queen*.



Dracula (aka Horror of Dracula) A very common and widely available title from Hammer, *Dracula* has been released by Warner Bros. starting in 2002, and most recently in 2010, as part of a TCM collection.



Dracula AD 1972 Released singly in 2005, *Dracula AD 1972* was once again released as part of a *Dracula* four-pack in 2007, which is a great buy at \$5-\$10 depending on where you find it for sale.



Dracula Has Risen from the Grave Another widely released title in the Hammer catalog, you can find this 1968 feature in various multi-packs from Warner Bros. as well as a single-released DVD from 2004.



Dracula, Prince of Darkness The second of Lee's *Dracula* DVD releases, this title can only be found via out-of-print Anchor Bay releases from 1968 and 2002 (paired with *Satanic Rites of Dracula*). **DOP**



Evil of Frankenstein Another title that has yet to receive a sole DVD release, you can find this 1964 *Frankenstein* sequel as part of the *Hammer Horror Series* eight-pack from Universal Studios.



Die! Die! Darling! Also known as *Die! Die! My Darling!* - this 1965 title was released to DVD back in 2003, thanks to Sony/Tristar, and fetches an impressive \$25 to \$50 on the secondary market. **DOP**



Fear in the Night Jane Collins and Peter Cushing star in this 1972 thriller which has been **DOP** on DVD since 2002. While this Anchor Bay disc is out of circulation, you can find it on eBay for \$20 to \$30. **DOP**



Frankenstein and the Monster from Hell David Prowse returns as the monster in the 1971 out-of-print *Frankenstein* film, that initially saw release onto DVD in 2003, thanks to Paramount Home Video. **DOP**



Frankenstein Created Woman First available in 2000, thanks to Anchor Bay and released again in 2003, packed with *The Legend of the 7 Golden Vampires*. Expect to spend over \$20 for this one. **DOP**



Frankenstein Must Be Destroyed A staple in the Hammer Horror catalog - this *Frankenstein* title can be found as a single disc, as part of the *Horror Classics* Collection or the recent TCM Hammer Horror four-pack.



The Full Treatment A six-movie set dubbed the *Loose of Suspense Collection* not only includes *The Full Treatment* (aka *Stop Me Before I Kill*, 1960) but *Cash on Demand*, *The Sorcerer* and *The Damned*.



The Gorgon Hammer's take on the classic Gorgon character mythology can only be found in this issue of *Horror* four-pack; this 1964 title has never been issued onto a single-disc DVD.



Hands of the Ripper **AMA:** While this Eric Portier-led feature from 1971 has just to find its way onto DVD, a BD/DVD combo pack has been announced for a future release by Synapse Films.



Horror of Frankenstein One of the low titles from the Hammer Collection by Anchor Bay to still remain available in many markets, *The Horror of Frankenstein* (1970) stars David Prowse as the movie's monster.



The Hound of the Baskervilles This classic Sir Arthur Conan Doyle story can be found via the MGM DVD or as part of a Sherlock Holmes Collection (including *Whodunnit*, *Clue* and *Pinkie* Life of Sherlock Holmes).



The Kiss of the Vampire The 1963 vampire flick (stars Christopher Lee) was reissued in 1998 in a new **DOP** DVD and again in 2005 within the popular Hammer Horror Series - *Fincham* Collection DVD eight-pack.



The Legend of the 7 Golden Vampires This long-lost vampire action film stars Tien-Yen Pao and Peter Cushing as Van Helsing. However, the DVD is long unavailable and can only be found via \$20 and \$30. **DOP**



Lost for a Vampire Part of the *Karnstein* series of vampire films, *Lost for a Vampire* (1987) was initially released onto DVD in 2001, thanks to Anchor Bay. This rare title can sell for over \$50 on eBay. **DOP**



Maniac While it has no relation to the 1980 BN *Lost* film of the same name - fans of suspense/horror may still want to pick up this box set. Priced at under \$20, how can you go wrong?



The Man Who Could Cheat Death Legend Films recently offered a rare Blu-ray of this oddball Hammer title paired with *Amor*: *The Skull*. A single DVD and three-pack (with *The Skull* and *Deadly Bees*) is also available.



The Mummy Another conservative in the Hammer catalog, the 1959 *Mummy* was issued to DVD in 2001, 2002 and 2004, thanks to Warner Home Video as part of various single and bundle packs.



The Mummy's Shroud While out of print, you can still find single or two-packs (with *The Plague of the Zombies*) of *The Mummy's Shroud* (1967) on the secondary market for between \$20 and \$30. **DOP**



The Mystery of the Marie Celeste This Bela Lugosi Hammer film, mostly known in America as *Phantom Ship*, (1935) is available via various distributors, including a 2008-issued portable DVD 10-movie value pack.



The Nanny Cinema star Bette Davis delivers another fine performance in this 1965 thriller. While available singly, we urge fans to pick up the 2008-released *Decca Davis Collection* from Fox.

Did You Know? Over the years Hammer produced nine *Dracula* films, seven *Frankenstein* movies, four *Mummy* titles and only one werewolf feature. ...



Nightmare

MIA: This Francis Ford Coppola-directed Hammer film is still awaiting its DVD release (as is Francis' Tales That Witness Madness and Legend of the Werewolf).



The Old Dark House

William Castle made many great films... interesting films. You can see most of them on this massive William Castle Collection set, including this 1953 Hammer production.



Parnaeis

Another Francis France title (France also directed The Evil of Frankenstein), and Dracula Has Risen from the Grave. Parnaeis (1963) can be found within the Hammer Horror Series.



The Phantom of the Opera

One more title that can be added off to the Hammer Horror Series is the 1962 Phantom of the Opera, starring Herbert Lom (1970's Count Dracula) and Michael Gough (Batman).



The Plague of the Zombies

An early take on the living dead, Plague of the Zombies (1965) stars André Morell and is somewhat rare on DVD. It was issued singly and as a two-pack with The Mummy's Shroud. OOP



Quatermass and the Pit

Quatermass and the Pit Released in 1968 by Anchor Bay, this 1967 feature film was paired once again with Quatermass 2 in 2003, and saw release (albeit unauthorized) via Gallopine Films. It sells for \$20-\$30. OOP



Quatermass 2

This 1957 sequel to The Quatermass Experiment was released in 2000 and in 2003 (paired with Quatermass and the Pit). Some credit sellers ask upwards of \$100 for this DVD. OOP



The Quatermass Experiment

While it may have been the first film in the Quatermass series (1955), it was only just released in 2011, as part of MGM's DVD-on-demand service. Hardly a respectable release.



Rasputin, the Mad Monk

Christopher Lee plays the Mad Monk in this 1968 feature which was directed by Don Sharp. Most of the Vampires. Expect to pay \$20 or more for this out-of-print DVD. OOP



The Raggle

What a great year 1965 was for Hammer—Oss Milken, Vincent J. D'Onofrio, Prince of Darkness... and The Raggle. It can be found by itself or in a two-pack with Last Confession. OOP



The Revenge of Frankenstein

The Revenge of Frankenstein Hammer issued the DVD edition of the 1959 feature, Pástor Frankenstein sequel starring the returning Peter Cushing as the newly-reborn Doctor Victor Stau.



The Satanic Rites of Dracula

This award for most DVD releases for a Hammer film goes to The Satanic Rites of Dracula, in 34 various DVD singles and multi-packs, you can pick this title up in the dollar bin.



The Scars of Dracula

Dracula, The Scars of Dracula (1970) is one of the more scarce Hammer films. It's single DVD release (Anchor Bay) has resulted in a \$30 to \$60 DVD. OOP



The Shadow of the Cat

MIA: John Gilling (The Mummy's Shroud) directs this black and white murder mystery. Unfortunately, The Shadow of the Cat is one of the rare MIA on DVD titles.



Straight on Till Morning

White out of print, you can still find this Peter Collinson (and Leto Indovina) feature from 1972 on DVD for under \$20. It was released only once, in 2002, thanks to Anchor Bay. OOP



Taste of Fear

Taste of Fear, also known as Screen of Fear, has never been released onto single-disc DVD, however, if you want to finish your Hammer Collection—make sure to pick up this four-pack.



Taste the Blood of Dracula

A must have for Hammer Horror fans, Taste the Blood at Dracula is available as a single disc, double disc (with Curse of Frankenstein), four-pack (Draculas) and six-pack (Hammer Horror Classics).



To the Devil a Daughter

This out-of-print Christopher Lee title has the distinct pleasure of being the only Hammer film to be packaged within Anchor Bay's Frigate Pack box set, shipped like a six-pack of beer. OOP



Twins of Evil

MIA: Yet another missing Hammer title that is bound for release (hopefully in 2012) thanks to Synapse Films. Expect a killer Blu-ray/DVD combo pack.



The Two Faces of Dr. Jekyll

Another film that can only be found in the Icons of Horror Collection from Sony. To summarize, this set includes "Dr. Jekyll," The Gorgon, Screen of Fear, and Curse of the Mummy's Tomb.



Vampire Circus

The first BD/DVD combo pack as part of Synapse Film's Hammer licensing deal was one of the best Blu-rays released in 2010, and came loaded with extra features. A must own.



The Vampires Love

If you ever wanted a crash course on the films of Nigel Pinn, there is no better place to start than with this DVD box-pack. No longer in production, this DVD can still be found in stores for \$10-\$15.



The Witches

Anchor Bay put this title into circulation back in 2000 (and again in 2003, packaged with Prehistoric Women). While out of print you can still find this title for around \$20 online. OOP



X the Unknown

Why is the X so unknown? First out with Anchor Bay's single or double-disc (with Four Sided Triangle) DVDs, available on the secondary market for between \$20 and \$30 each. OOP

Fun Fact: David Prowse, who played Darth Vader (in suit) in the Star Wars saga, also appeared as the Frankenstein Monster in two Hammer films as well as the strong man in Vampire Circus.



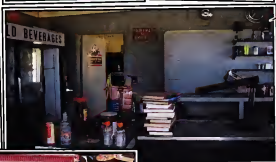
HOUSE OF 1000 CORPSES

In 1989, Universal Pictures read Rob Zombie's script and green lit the project with Zombie attached to direct and budget set at around \$4 million. The film was primarily shot on the Universal Studios backlot in Studio City, California over a 25-day period in 2000. When it was all said and done, the film went way over budget (\$7 MM), costing around \$3 million more than expected.

After the film was screened by Universal executives, they decided not to release it and the film sat in limbo for a couple of years. Next, MGM Studios picked the film up for release, but quickly dropped it after a comment Rob Zombie made on MTV in regards to Universal saying they felt the film was immoral. So that must mean that MGM has no morals. Then Lion's Gate stepped in to save the day, and the film finally got the release it deserved on April 11, 2003.



only for filming and that means they are used to being paid to have it filmed or photographed, so expect the same attitude when you, a fan, show up wanting to take a picture there too. You can



The only location in the film not shot on the Universal backlot is Captain Spaulding's Museum of Monsters and Madmen. This was filmed at the Four Aces Movie Location.

This is a site that is only used for filming and has been seen in several films, television shows, music videos and commercials. The address is 14999 East Avenue Q in Palmdale, California. Let me warn you ahead of time, they are not real fan friendly there. This place exists



find out more info and some amazing photos of the locale at www.4-aces.com.

The gas station interior and exterior sets were used for the museum and gas station. Connected to the building is a complete motel set. They used a fake-brick wall to hide the motel set that can be seen in the picture (oppo-



site page).

The diner exterior set was used for the outside shots of the Murder Ride. The interior of the Murder Ride was

built and filmed on a sound stage at Universal.

Since there are so few locations to explore from House of 1000 Corpses, we are going to shift gears here for a moment



and have a little HHG bonus round. The Four Aces was also the setting of another horror film, the highly underrated 2003 title Identity. The bulk of this film was shot on sets created at Sony Studios in Culver City, California but the exterior of the front of the motel in the film was shot at the Four Aces.



Let's get back to the Firefly family. We briefly see a neighborhood on Halloween night, and it is assumed we are viewing the residence of Don Willis, ex-police officer and father of missing girl Denise Willis. This locale is a real piece of Hollywood history. Colonial Street on the Universal backlot has been in use since the '50s and this particular house was made famous as the Cleaver residence in the television series Leave It to Beaver. Also just across the street, and out of the camera's eye in House of 1000 Corpses, is truly one



of Horror's Hallowed Grounds, the Munster's residence, I'm actually surprised Rob didn't figure out a way to work it into the film with him being a huge Munster's fan and all. This street was also used in the Tom Hanks comedy *The 'burbs* and is



the Chicken Ranch from the 1982 film *The Best Little Whorehouse in Texas*. You might notice that you don't see much of the front of this house with the exception of quick tight shots. This is because it is only about 50 feet away from a street:

where Universal Studios Tours trams drive by several times a day.

I hope you enjoyed this look at Rob Zombie's *House of 1000 Corpses*. If you didn't get your fix of the Firefly family, do not fret. We got you covered in the next issue as we explore the much beloved sequel, *The Devil's Rejects*. So grab yourself a bucket of chicken and get ready! 🍗

Special thanks to Chris Carbaugh and Stacy Fountain for their help on this article



also known as Wisteria Lane on *Desperate Housewives*.

If you look at the aerial photograph, you can see the Munster's house across the street, and at the very top of the photo, you can see the rear of the Firefly residence.

Lastly is the Firefly residence, which is best known as



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The Man Who Built Collinwood: Dan Curtis

by Jessica Dwyer

When people talk about sci-fi/horror-genre entertainment on television, there is always the regular roster of names mentioned. Usually the conversation starts with one of the small screen's biggest pioneers, Rod Serling, while in recent years, several creepy-cold series have been brought to life by visionaries such as Chris Carter or Joss Whedon. One oft-overlooked name, however, deserves to be held in the same esteem, in terms of sheer quantity of contributions as well as their lasting effect: Dan Curtis.

Curtis produced and directed TV projects from the mid-'50s until his death in 2006 at the age of 78. Best known as the man behind one of horror's biggest cult classic television series, he was also responsible for some of the best made-for-TV films in the history of the medium. Jim Pierson, who worked with Curtis from the early '90s to the end of his career, became a historian of sorts for Curtis' legacy and was kind enough to share some memories of the man and his career.

Curtis started in the 1950s working for NBC in sales. A few years later, he created his own production company – Dan Curtis Productions – and in the mid-'60s, he and writer Art Wallace began working with ABC on a new soap opera called *Dark Shadows*.

Dark Shadows originated from Curtis' long-standing love for both horror/gothic films and fiction, and this affection for the classic tales led to one of his first TV movies: *The Strange Case of Dr. Jekyll and Mr. Hyde* (1968), starring movie legend Jack Palance in the dual role. The film, the first in a series of adaptations of classic literature, co-starred Denholm Elliott, with Palance's sinister makeup created by FX legend Dick Smith. It also marked the second collaboration with composer Robert Cobert, who subsequently worked with Curtis on nearly every project he ever produced.

Pierson, who first worked with Curtis on the '90s revival series of *Dark Shadows*, provided some insight into his friend's predilections: "Dan Curtis was a romantic. Even though he was a very brusque and burly guy with very little patience who could be really tough, he was a real softie for romantic stories and things gone by. He was very nostalgic. He grew up in Bridgeport, Connecticut, very Americana, but he loved gothic literature: *Wuthering Heights*, *Jane Eyre*... he loved the spooky stuff. So that's why he adapted *The Strange Case of Dr. Jekyll and Mr. Hyde* as his first prime-time work, and then of course he'd later do *Dracula*. ABC let him do a lot of [projects] for late night when they had their big ambitious drama slate in the early to mid-'70s, along with all those movies of the week. But it was the stories that counted. Dan loved telling these old-fashioned stories, he loved the romance. He loved being spooky without being graphic."

Curtis went on to produce and direct the feature film version of the series, *House of Dark Shadows*, in 1970. More along the lines of Hammer Studios' output, the movie was a far more violent and bloody version of the soap opera than ABC's afternoon drama. Dick Smith returned to do Barnabas Collins' old-age makeup which became a classic effect on its own (and even a popular Don Post Halloween mask).

Pierson thinks that the feature may have hurt the series' ratings due to the more adult level of violence it contained. *Dark Shadows* only ran another year after the film's release, receiving its cancellation notice in 1971 – the same year

the second feature, *Night of Dark Shadows*, hit theaters. Despite Curtis directing and producing – as well as writing – *Night* suffered from studio cuts and edits, making an already complex story even more difficult to follow.

Curtis' annoyance, however, was short-lived; his next TV movie became a massive success when Darren McGavin stepped into the cheap sneakers of intrepid reporter Carl Kolchak in *The Night Stalker*. The film became one of the most popular television movies of all time, its ratings going through the roof when it first aired on January 11, 1972. It also marked Curtis' first collaboration with the legendary Richard Matheson, who wrote the screenplay based on a story by Jeff Rice. Cobert's music only adds to the creepy atmospheric story about a vampire attacking women in Las Vegas and the only man who believes the creature exists.

Such a major hit demanded a sequel, and the following year ABC aired *The Night Strangler*, with McGavin taking on a seemingly immortal Jack the Ripper in Seattle, Washington. Matheson once again handled scripting duties with Curtis directing/producing. The sequel was also a success, leading to the TV series, *Kolchak: The Night Stalker* (which Curtis surprisingly had no involvement in). Curtis did return to the world of Kolchak, however, as a consulting producer on the remake series that aired in late 2005.

1973 proved to be a busy year, with three Curtis telefilms premiering as well as a new series. He produced *The Invasion of Carol Enders* (co-starring *Dark Shadows* actor John Karlen) in which Meredith Baxter is possessed by the spirit of a murder victim. Next followed *The Norias Tapes* starring Roy Thinnes, a potential series pilot that revolved around a series of cassette tape recordings, the only evidence left behind after an occult-investigating journalist disappears. (While now a cult classic amongst Curtis fans, Pierson believes it may have been too closely related to *The Night Stalker* for any network to pick up.) The final Dan Curtis Productions film to hit the small screen that year was another gothic literature adaptation: *The Picture of Dorian Gray*. Shane Briant starred as the beautiful young man with the ugly portrait alongside Nigel Davenport and Fionnula Flanagan, with Cobert providing the haunting score.

The Curtis-produced anthology series *Wide World of Mystery* also began its run on ABC in 1973. Presented in a mock movie-of-the-week format, and featuring guest stars such as Donna Mills and Susan Sarandon, some of these segments were later packaged within the UK series *Thriller* and later re-aired as part of the *ABC Mystery Movie*.

Showing no signs of stopping, the tireless Curtis produced and directed *Scream of the Wolf* in 1974 for ABC. Written by Matheson (based on "The Hunter" by David Case), it starred Peter Graves as a big-game hunter brought in to track a murderous wolf suspected to be a werewolf. Curtis then returned to the vampire arena, reteaming with actor Jack Palance to delve into the tale of *Bram Stoker's Dracula*. Matheson's new interpretation featured a female reincarnation of Dracula's love interest (a convention revisited numerous times since), while Cobert's score utilized a music-box theme much as it did on *Dark Shadows*. Palance later stated that he felt like Dracula was taking him over during filming; his portrayal is truly intense, as are the creepy sound effects used for Dracula's screams of rage.

Curtis stayed in the producer/director chair for yet another supernatural classic, Henry James' *The Turn of the Screw*, adapted by William F. Nolan. As the terrified governess, Lynn Redgrave tries to keep her charges safe from the influ-



ence of evil spirits, with *Dark Shadows* alum Kathryn Leigh Scott providing able support.

In 1975, Curtis delivered one of the most memorable fear inducers to grace the small screen. With Matheson and Nolan knocking out the stories, the anthology film *Trilogy of Terror* featured Karen Black playing a different character in each installment. However, it is the final segment ("Amelia," retitled from Matheson's short story, "Prey") about a possessed Zuni fetish doll terrorizing a young recluse that has haunted audiences' memories for decades. Children who grew up in the '80s will remember that relentless short-statured antagonist, along with Black's fang-filled final shot. In fact, *Kindertrauma.com* places the Zuni doll high within its pantheon of childhood terrors.

Curtis hit the big screen again in 1976, producing, directing and co-writing (with Nolan) the haunted-house yarn, *Burnt Offerings*. Black was hired to co-star alongside screen legend Oliver Reed, with veterans Bette Davis and Burgess Meredith in smaller roles. When a family vacations at an old Victorian home in California, strange things start to happen. Black grows more and more obsessed with the house as a terrified Reed tries to save her and their son David (Lee H. Montgomery) from its evil influence. The film's effective shock ending remains a point of contention for many who find it too dark, but there's no denying how scary Karen Black can be when she wants to.

In 1977, Dan Curtis Productions released *Dead of Night*, a Matheson-penned anthology (intended, as with *Trilogy of Terror*, to launch an ongoing television series); like its predecessor, it boasted yet another memorably chilling final episode. While the first place, "Second Chance," based on a story by Jack Finney and starring Ed Begley Jr., is more fantasy than horror, "There's No Such Thing as a Vampire" is a neat twist on the typical bloodsucker tale with British actor Patrick Macnee. However, it is the closing story, "Bobby," that sticks with everyone who watches the film. A mother, desperate to have her son back from the grave, performs an arcane ritual that actually works. Unfortunately, it's not long before she realizes that the child she's brought back to life has changed ... a lot. What follows is a sort of *Omen* meets *The Bad Seed* as Bobby stalks his frightened mother, with the viewer discovering that everything is not as it seems, especially Bobby. (*Dead of Night* also features a voice-over narrator, similar to what would be used on *Tales from the Darkside*.)

Curtis followed up *Dead of Night* with *Curse of the Black Widow*, a feature-length telefilm starring Tony Franciosa, Donna Mills and Patty Duke Astin. Widow followed Franciosa's detective as he investigates a strange string of murders of men found encased in spider webs, leading to a showdown with ... a giant spider. Not the finest chapter in Curtis' history, but still entertaining fare that has evolved into a cult hit all its own.

Dan Curtis took a break from horror over the next few years, focusing on projects such as 1978's *When Every Day Was the Fourth of July*. In the 1980s, he helped create one of the most epic miniseries events in television history: *The Winds of War* and *War and Remembrance*, based on the works of Herman Wouk. This enormous undertaking would result in multiple awards for Curtis, including the "Outstanding Miniseries" Emmy (shared with producer Barbara Steele) for *War and Remembrance*.

Curtis returned to the world of Collinsport in 1991, with the revival series of *Dark Shadows* on NBC. In addition to producing, he co-wrote and

directed two episodes, but the show only lasted one season.

Speaking on the demise of the revival, Pierson is refreshingly candid: "That whole cancellation was a political thing within programming. When [the studio] was taken over from Brandon Tartikoff that spring, they decided to clean house — later on they admitted they had made a mistake canceling it. It was also sabotaged by Gulf War-related preemptions. But these things happen; it's not always fair."

A year after *Dark Shadows'* cancellation, Curtis produced a miniseries for CBS called *Intruders* that followed alien-abduction victims as they try to figure out the truth behind their experiences. Based on the writings of Budd Hopkins, a well-known researcher in the world of UFO studies, the *Night Stalker*-like show actually predated *The X-Files*, creating a boom in the interest of extraterrestrial phenomena.

In 1996, Curtis returned to the anthology format with *Trilogy of Terror II*. More than two decades later, this "sequel" provided one new story, a tweaking of Henry Kuttner's *The Graveyard Rats*, while the other two chapters consisted of a follow-up to "Amelia" and a remake of *Dead of Night's* "Bobby." Lysette Anthony (Angelique in the *Dark Shadows* revival) follows in Karen Black's footsteps, starting in all three tales in different roles. *Trilogy of Terror II's* final story, "He Who Kills," follows what happens when the remains of the infamous Zuni doll are taken to a professor at a museum to study.

Following *Trilogy of Terror II*, Curtis returned to dramatic fare, directing and producing for both network and cable TV, including the Emmy-nominated *Our Fathers* about the Catholic Church's child-abuse scandals. In 2004, *Dark Shadows* was pegged by the WB Network to take the place of the popular series *Angel* as the network's resident vampire series (a decision that apparently had not little to do with *Angel's* rising production costs). With a trail Curtis serving as executive producer, a pilot was generated but unfortunately was not picked up by the studio, leaving the WB de-fanged for the first time since 1997.

However, around this time ABC picked up a reboot of *The Night Stalker*, starring Stuart Townsend as a very modernized version of Carl Kolchak with Curtis on board as consulting producer. Co-written by *X-Files* alum Frank Spotnitz, the series introduced many changes to the character as well as altering the tone of the original. Viewers lost quickly interest and *The Night Stalker* was canceled after no more than a season.

Dan Curtis passed away on March 27th, 2006, three weeks after his wife of over 50 years, Norma, died. A trailblazer who brought a taste of old-school movie making into family living rooms, he left behind a legacy of amazing work, not only in the horror genre but within the history of television itself. By sharing his love of classic stories and gothic romance, Curtis changed the face of horror — while we are here to celebrate what he gave us as genre fans, it's important to remember all that he did within the realm of entertainment. A born storyteller, some based off his own life and others drawn from his daydreams and nightmares, Curtis brought together a group of innovators who helped realize many magical visions throughout his years within the industry. For that, I'm grateful and will forever be.

Thank you, Mr. Curtis, for leading us into those shadows. ★





DeLamorte & Co. is a new studio etching a niche for themselves thanks to their stylistic products ranging from wall plaques, statues and winestoppers to candlesticks and magnets. Owners and creators Jean St. Jean and Michael Locascio are both well-seasoned sculptors within the toy industry having a hand in such memorable action figure lines as Movie Masters, The Munsters, World of Warcraft, Thundercats and Cinema of Fear. In 2011, the on-time friends teamed up to create an all-new company called DeLamorte & Co. Jean St. Jean mentions of the studio's background: "Our style certainly has a dark, gothic edge to it; we both appreciate those motifs and wanted to give them our personal touch. We are influenced by myth and the occult, the macabre and the esoteric. We bring an attention to detail and form through both of our backgrounds that I think give our pieces a classical maturity."

Much of DeLamorte's products are inspired from historical sources such as tomb art, ossuaries, and cross-cultural themes such as goth, steampunk and Lovecraft. Mike adds, "We have voodoo and



pagan pieces, as well as medieval and alchemical ones. Our bat winestopper and octopus cane can be seen in an occult light, or just as studies in nature."

Both Michael and Jean have extensive sculpting backgrounds within the toy industry. While discussing this facet of their history, Mike explains: "Jean's background lays solidly with toys and action figures, while I had more of a fine-art training before coming to toys. We have worked together for a dozen years, starting at McFarlane Toys, and found that we complement each other's style. Our DeLamorte & Co. products straddle fine art and commercial."

art, so it was perfect for our first personal venture."

Having worked within the toy and collectible industry for years, consistently sculpting established movie characters and superheroes from the world of comics, the duo had an urge to create their own pieces of art—from start to finish. Mike adds, "We wanted to exercise our personal creativity, and thought working within a general theme with largely decorative pieces would be well received."

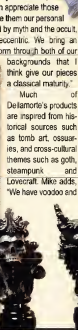
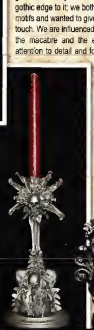
The majority of the products coming out of the DeLamorte's crypt are cast in resin (such as the wall plaques and statues), while candlesticks are cast in a fire-resistant material and inlaid with metal powder to give them weight. The company will also soon begin offering jewelry and other pieces in pewter. The price list for their current offerings is as follows: winestoppers (\$25), small reliefs (\$30), large reliefs (\$60-\$75), statues

(\$60), and candlesticks (\$75 or \$140 for a pair) — and DeLamorte has stated they intend to continue to keep their prices within accessible range for fans of their work.

As for the future of DeLamorte & Co.?

"We are coming up with new ideas pretty regularly, so there will be additions to our current lines of product," Jean explains, "We are also introducing bottle openers, corkscrews, and ornaments soon, as well as our line of jewelry, and likely other pieces in metal."

Readers can purchase the items featured throughout this article by visiting DeLamorte & Co. online at DeLamorteco.com, as well as their Etsy store, etsy.com/shop/DeLamorteco. NH



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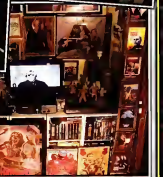
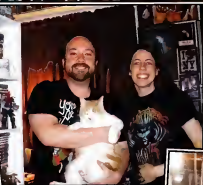
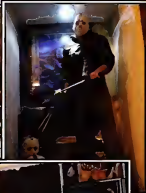
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FANTASM COLLECTOR SPOTLIGHT



FANTASM Eugene Serra

Our Collector Spotlight this issue - Eugene Serra - hails from the Garden State. A fan of just about anything horror from the 1980s (including figures, statues, posters, books, comics, etc), Eugene included the following note: "I'm an avid reader of *HorrorHound*. Every October, my wife Penny (pictured with myself and our little one-eyed monster Marx, Baska) and I travel all over to different haunted attractions, including my favorite: Universal Studios' Halloween Horror Nights in Orlando. I just wanted to share these photos of my Man Cave of Horrors." Thanks Eugene for the kind words and the amazing photos of your collection!



ARTIST SPOTLIGHT

DONALD ENGLAND

BY MICHAEL A. LEBLANC

Chances are if you've attended any HorrorHound Weekend or other Midwest horror conventions in the last ten years, you've encountered artist Donald England. His tables are hard to miss, with eye-catching visions that literally pull you in to take a look. At his tables, you'll find original artwork, prints, t-shirts and one of the friendliest guys you'll meet all weekend.

Growing up in the suburbs of Detroit, horror, sci-fi and cartoon programs filled the local TV airwaves on the weekends, and Godzilla, Planet of the Apes, Hammer horror and Marvel cartoons became standard viewing fare at the England household. His artistic spark lit, the inspired youngster began drawing—superheroes and monsters, his usual subject matter of choice. Taking note of an emerging talent, his mother began to teach her son different techniques of drawing.

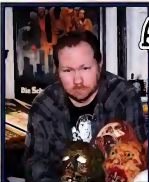
In time, England discovered the wonderful world of comic books, with Spider-Man and Daredevil quickly emerging as his favorites. As a teenager, Deadworld opened his eyes to a more graphic style of comic book art, leading him to seek out other horror comics such as Earle, Creepy, Vampirella and Gore Shriek.

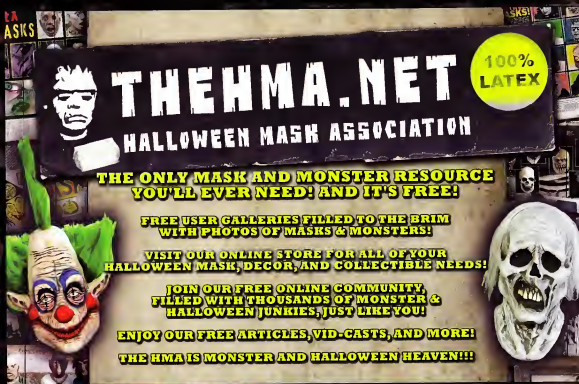
While he'd always enjoyed monster movies, watching *An American Werewolf in London* at the age of eleven took everything up a notch. Rick Baker's state-of-


the-art make-up and special effects had the young fan suddenly looking at horror films in a very different light. When the 1980s horror boom arrived, England took a serious interest in watching as many of the modern classics as possible on VHS and late night cable. Films like *Friday The 13th*, *The Texas Chain Saw Massacre*, *Zombie*, *The Thing*, *The Exorcist*, *Cremation* and *Evil Dead* proved to be ideal subjects for his drawings and paintings.


As his talents continued to grow, England decided to give the comic book world a try as another showcase for his artistic ventures. In the 1990s, he worked on a few small press comics and then launched his own title, *Lethal Lita*, which ran for a few issues with good sales.

England's original company was called Slaughtered Lamb Studios, but has since changed to The Art of Donald England. Never one to limit himself, he is constantly experimenting with new styles and methods—to wit, his artistic works include pencil, scratchboard, watercolor, sculpture and his favorite medium, pen and ink. (When asked, he names Frank Frazetta, Richard Corben, Vince Locke and especially Bernie Wrightson as his main influences.) Recent projects include artwork for book and magazine covers, graphics design for metal bands, private commissions and a line of custom X-Box controllers through Modz Army.









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FORGOTTEN**
PHOTOGRAPHY



THEY CAME FROM THE KRYPT!

by Jon Koffig

Children and madness. They often go hand in hand, as any parent can tell you. But in the horror genre, these two subjects are frequently used in intriguing ways to create many different emotions. Children are an easy trigger for anxiety and trepidation – being “helpless,” we automatically fear for their safety. The notion of madness generates a similar response – dealing with an unbalanced mind, we never know what could happen. Combining these elements inherently takes us down a dark and gloomy path, one usually filled with tragedy and dread. Sounds like a lot of fun, right? Thought so. This time into the Krypt, let's visit two similarly themed films; very different in presentation, but both superlative representatives of gothic horror. Strap yourself in for a slow descent into the very essence of insanity, where things are not what you think they are. Or maybe, just maybe, they are.



After his Oscar-nominated helming of *Room at the Top* (1958), producer-director Jack Clayton was having trouble finding his next project. Having read Henry James' *The Turn of the Screw* as a boy, he was surprised to find that it had never been adapted into a feature. So he decided to be the first, enlisting the talents of William Archibald and Truman Capote to bring the tale to life. The resulting film, *The Innocents* (1961), features Deborah Kerr in the lead role of Miss Giddens, a governess hired to care for two orphaned children, Miles and Flora, by their uncaring socialite uncle. Once she arrives at the huge country estate, it doesn't take long before she starts to feel that something

is wrong. Could it be the shadowy figures she sees lurking about? Or that Miles and Flora sometimes talk and behave in ways beyond their years? Are they guided by some outside influence? Or is this all just in her imagination...?

The children are played by Martin Stephens and Pamela Franklin. Stephens was already known for his role as the leader of the alien children in *Viage of the Damned* (1960). He would go on to appear in Hammer's *The Witches* (1966), then retired from the industry. For Franklin, *The Innocents* represented her film debut at the age of 11, and her amazing talent is already quite evident. She would also go on to make quite a name in the horror genre, working with Hammer alongside Bette Davis in *The Nanny* (1965), followed by a string of memorable roles in the '70s: *And Soon the Darkness* (1970), *The Legend of Hell House* (1973), and Bert I. Gordon's *The Food of the Gods* (1976).

The beauty of Clayton's film lies in its ambiguity. Is Miss Giddens really seeing the ghosts of her predecessor and her lover? Or are these just delusions created by a very repressed (and possibly insane) woman? There is definitely something strange going on, especially with the children, their mannerisms often too adult for ones so young. Shot in beautiful black and white by Oscar-winning cinematographer Freddie Francis (who would later direct several horror features, including a few for Hammer), Clayton never reveals his hand as to what really is happening. There are strong arguments that this is all the creation of Miss Giddens' mind, but if that is the case how do we explain the jaw-dropping ending? A great film will keep you thinking about it for days afterwards, and *The Innocents* definitely keeps the screws turning.

Our second film was one of the later pictures from Hammer

Studios. It did very little business with its lackluster 1972 release, and today often goes without mention when discussing the studio's rich history. We are hoping to change that. *Demons of the Mind*, directed by Peter Sykes, was another of the period pieces that Hammer was known for. However, contrary to their better known gothic efforts, *Demons* doesn't feature the standard “monsters running about” (which likely accounts for its under-the-radar status). Here, the monsters are all too human.

Baron Zorn holds his adult son and daughter captive at his estate, basically as prisoners, because he is convinced they will suffer the same mental illness that runs in his bloodline. (When they were young, the children witnessed their mother's blood-gushing suicide, an understandably traumatic event.) The baron has done all he can to isolate them from the outside world to avoid any chance of mental breakdowns. When a psychiatrist of dubious reputation arrives to help the baron, it doesn't take long to reveal the real issue at hand.

Robert Hardy plays Zorn, with his children portrayed by Gillian Hills and Shane Briant. Briant was being groomed for stardom by Hammer, and would soon take on roles in *Captain Kronos*, *Vampire Hunter* and *Frankenstein and the Monster from Hell*. Patrick Magee, as the discredited if well-intentioned doctor, has a voice that could sound easily just reading a grocery list. Hammer's great character actors were a vital element to the studio's success, and they never fail to entertain no matter how small the role. Case in point: Michael Hordern's very memorable performance as a priest that just might be crazier than anyone else in the film.

Dread oozes from the screen as we watch the Zorn family saga unfold, and we know that things cannot end well. Some might consider this more of a gothic tragedy than fear film, but due to the horrors of mental illness on display here – and the results thereof – I would definitely include this one in the genre (though it admittedly pushes the boundaries).

So, if you're looking for a nice “troubled youth” double feature, I would highly recommend playing these two back to back. They might be completely different stories, but their mutually dark themes will leave you filled with uneasiness and despair. What a great way to spend a nice sunny Sunday afternoon! Afterwards, you'll no longer be so innocent when dealing the demons of your own mind, as you continue to Discover the Horror.



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NEXT ISSUE

In space no one can hear you scream ... and next issue, we will explain why. In 1978, director Ridley Scott first introduced the world to the deadliest alien species ever conceived, and arguably, the scariest space movie to ever grace the silver screen – Alien. It revolutionized the sci-fi and horror industries and resulted in one of the largest waves of rip-off monster movies the genre has witnessed. If that was not enough, just a few short years later a young James Cameron was tagged to direct an ill-advised sequel which destroyed all expectations, taking a slow-build horror story and injecting a diesel-powered action movie with all the horror trimmings. Instead of one monster on the loose, the audience squirmed as the small crew of Space Marines battled for their lives against a horde of xenomorphs. The result? One of the greatest sequels in cinema which earned seven Oscar nominations (with two wins). But the series didn't end there, as more names became attached to even more sequels, such as David Fincher, Joss Whedon, Ron Perlman and Wilma Wyder (just to name a few). ... Let's just say, there's a lot to be said about the Alien franchise and next issue we jump right in – in celebration of Ridley Scott's return to sci-fi/horror with Prometheus, the 'Is it? Isn't it?' prequel to the Alien saga.

Issue #35 of HorrorHound Magazine will include all of our regular feature articles – such as Video Invasion, GoreHound, Home Video, Toy and Comic News, Collect This and Kitley's Krypt – as well as a number of articles revolving around the merger of horror and sci-fi, plus the dominance of the man-in-suit Creature Feature! In stores this May! ☛

CONVENTION CALENDAR

Horror Movie Conventions and Autograph Shows:

HorrorHound Weekend Columbus
March 23 thru 25th, 2012
Columbus, Ohio
www.horrorhoundweekend.com

Cinema Wasteland
March 30 thru April 1st, 2012
Strongsville, Ohio
www.cinemawasteland.com

Full Moon Horror & Tattoo Show
April 6 thru 8th, 2012
Nashville, Tennessee
www.fullmooninc.net
(Featuring Robert Carradine, Norman Reedus and more!)

Monsterpalooza
April 13 thru 15th, 2012
Burbank, California
www.monsterpalooza.com

Blood on the Beach
April 20 thru 22nd, 2012
Virginia Beach, Virginia
www.bloodonthebeach.net
(Featuring Anthony Michael Hall, a Lost Boys reunion and more!)

Motor City Nightmares
April 27 thru 29th, 2012
Novi, Michigan
www.motorcitynightmares.com

Chiller Theatre
April 27 thru 29th, 2012
Parsippany, NJ
www.chilliertheatre.com

Texas Frightmare Weekend
May 4 thru 6th, 2012
Dallas, Texas
www.texasfrightmareweekend.com
(Featuring a Carrie reunion, Michael Madsen and more!)

Spooky Empire's May-Hem
May 25 thru 27th, 2012
Orlando, Florida
www.spookyempire.com
(Featuring Joey Lauren Adams, an Addam's Family reunion and more!)

Crypticon Seattle
May 25 thru 27th, 2012
Seattle, Washington
www.crypticonseattle.com

WonderFest
May 26 thru 27th, 2012
Louisville, Kentucky
www.wonderfest.com

Monster Bash
June 22 thru 24th, 2012
Butler, Pennsylvania
www.monsterbashnews.com
(Featuring Martine Beswick, Archie Hall Jr., Ricco Browning and more!)

Fright Night Horror Weekend
June 29th thru July 1st, 2012
Louisville, Kentucky
www.frightnightfilmfest.com
(Featuring Bruce Campbell, James Marsden and more!)

Monster-Mania Con
August 17 thru 19th, 2012
Cherry Hill, New Jersey
www.monstermania.net
(Featuring Clive Barker and more!)

HorrorHound Weekend
September 7 thru 9th, 2012
Indianapolis, Indiana
www.horrorhoundweekend.com
(Featuring Terminator and Aliens reunions with Linda Hamilton, Michael Biehn and more!)

Check show Web sites for full guest lineups.
Support your local horror shows and events! If we are missing a show you feel we should be covering, please e-mail us today at mail@horrorhound.com

Want to have your company's products or events featured in the pages of HorrorHound? Contact us via e-mail at mail@horrorhound.com or check out our Web site at www.horrorhound.com for more information. We urge you to let us know what we may be missing. Please contact us about content, the mail – any letter, questions, comments and content. Show your dedication to the horror community by submitting your original art, collection photos, stories, tattoos, etc.

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THE NEW WAVE IN HORROR COMICS

Over 10 years ago, word had spread of Rob Zombie's intentions of jumping into the realm of filmmaking. While he had provided an animated sequence for the 1996 feature *Beavis & Butt-Head Do America* and had once been attached to direct an installment for the *Crow* franchise, outside of music videos (for his band White Zombie and as a solo artist) he was still very much a rookie. In the late 1990s, Zombie was tasked with creating mazes for "Universal Studios' Halloween Horror Nights" — turning the theme park into an exciting new haunt, complete with storylines, amazing visuals and scares. It was during this period of creative output that Zombie had the idea of writing and directing his own feature utilizing a title he had planned for a haunted attraction: *House of 1000 Corpses*. Putting together a script, Zombie presented it to Universal and in no time the project was green lit — thus laying the groundwork for a resurgence in cult cinema.

Corpses was shot in less than one month in the year 2000 on a budget under \$7 million. Set in 1977, the picture followed a group of road-tripping friends tracking down oddball roadside attractions for a book they are working on. During one of their stops, they uncover a strange gas station/chicken shack that boasts a "Museum of Monsters and Madmen" ride, journeying through the history of homicidal maniacs and serial killers. The nastiest individual on display is Dr. Satan, a local legend for his crimes against humanity. Hoping to locate the infamous tree from which Dr. Satan was hanged to death, the group is given directions by the museum's proprietor, one Captain Spaulding (expertly played by Sid Haig). Unfortunately, they soon cross paths with the homicidal Firefly family — a group of psychopaths who have been terrorizing, kidnapping, raping and killing any travelers who cross their paths.

The Firefly can consists of Otis Driftwood (Bill Moseley, already cherished for his unhinged portrayal of Chop Top in *The Texas Chainsaw Massacre Part 2*), Tiny (Matthew McGrory), Baby (Sheri Moon Zeller), Rufus (Robert Mukes), Grampa (the late Dennis Fimple) and Mother Firefly (Karen Black). This twisted tribe toys with the group of soon-to-be-victims, slowly picking them off one by one, until the chilling revelation that Dr. Satan is alive and well and living in a series of tunnels underneath the Firefly home, still performing sinister experiments on unfortunate souls. Ultimately, none of the weary travelers emerge unscathed, with the dreadful revelation that Captain Spaulding is a Firefly member himself. ...

The vacationing band of unfortunates were portrayed by Erin Daniels, Jennifer Jostyn, Chris Hardwick (best known as the host of the MTV game show *Singled Out* — opposite Jenny McCarthy and Carmen Electra) and Rainn Wilson (who later gained fame as Dwight Schrute on *The Office*). The film's creative casting (which also included Michael J. Pollard, Harrison Young, Irwin Keyes and Tom Towles as Lieutenant Wydel) helped establish *Corpses* as an instant modern cult classic.

However, *Corpses'* journey to the silver screen was a horror show all its own. After

HORRORHOUND HALL OF FAME House of 1000 Corpses

WRITTEN & DIRECTED
BY ROB ZOMBIE

HOUSE OF 1000 CORPSES



THE MOST DISGUSTING HALL OF CHAIRS EVER BUILT

THE MOST DISGUSTING HALL OF CHAIRS EVER BUILT



by Nathan Rannaman

screening the completed feature, Universal head Stacey Snider feared that the violent and depraved movie would be given an NC-17 rating by the MPAA, and could not justify a wide theatrical release. Instead of dumping it onto home video, the film was sold back to Zombie, who then shopped it around to other studios while continuing to shoot additional scenes. After a brief residence at MGM (Zombie jokingly made negative remarks about the studio's morals — on live television, no less — resulting in bad blood), *House of 1000 Corpses* finally found a home at Lions Gate Entertainment. By this time, anticipation was extremely high to see what the shock rocker had been up to!

On August 11, 2003, *House of 1000 Corpses'* limited theatrical release earned a so-so \$3.5 million its opening weekend, eventually raking in an approximate \$12.6 million domestic gross. While critics attacked its music video mentality, fast-cut visuals, over-the-top characters and loud and colorful settings (in other words, all the things that make the movie fun), fans of both '80s horror and Zombie in general were thrilled with the results. In fact, *Corpses* re-established the idea of the underground cult classic hit, a true VHS Boom-era throwback. The film was given not one, but two action figure lines (by both Stevenson Ent. and NECA Toys) as well as a series of Halloween masks and other official licensed products. At the same time, more and more horror conventions were sprouting up across the US, providing the perfect opportunity for the movie to reach fans in various markets. People not only wanted to see the film, listen to its soundtrack and buy collectible T-shirts and toys ... they wanted to meet the actors behind the magic. *House of 1000 Corpses* benefited immensely from the fact that its stars — specifically Haig and Moseley — were (and continue to be) extremely friendly and accessible to horror fans.

In 2005, Zombie followed *House of 1000 Corpses* with a direct sequel: *The Devil's Rejects*. Discarding its predecessor's colorful, fast-paced editing, *Rejects* instead focused on a more down-to-earth "western" feel that embraced the time period in which the story took place. With both Haig and Moseley back onboard — as well as Sheri Moon Zombie — *Rejects* became a more vicious, hard-nosed tale that upped the ante in both violence and iconic casting (with the additions of William Forsythe, Leslie Easterbrook and Ken Foree). More successful than its predecessor with both critics and audiences (an estimated \$17 million US gross), *Rejects* continued the collectibles trend *Corpses* set into motion with more Firefly-centric action figures, masks, prop replicas and merchandise.

Since his *Corpses/Rejects* double feature, Zombie has focused more on his music career as well as directing the financially successful but divisive Halloween remake and sequel. He is currently shooting his fifth feature film, *The Lords of Salem*, which follows a radio DJ's accidental resurrection of a coven of witches in Salem, Massachusetts. ☛

Did You Know? Captain Spaulding and Otis B. Driftwood (as well as Michael Myers) all make cameos in Rob Zombie's DVD animated feature *The Haunted World of El Superbeasto*.



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